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**Eva Gonzalès (1849–1883): An examination of the artist's style
and subject matter. (Volumes I and II)**

Grant, Carol Jane, Ph.D.

The Ohio State University, 1994

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EVA GONZALÈS (1849-1883):
AN EXAMINATION OF THE ARTIST'S STYLE AND SUBJECT MATTER

VOLUME I

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By

Carol Jane Grant, B.F.A., M.A.

* * * * *

The Ohio State University

1994

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1994

To My Family

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TABLE OF CONTENTS

DEDICATION	ii
ACKNOWLEDGEMENTS	iii
VITA	iv
INTRODUCTION	1
CHAPTER	PAGE
I. BIOGRAPHICAL CHRONOLOGY AND CONTEMPORARY CRITICISM	29
Introduction	29
Eva's Biography and Contemporary Criticism.	30
II. THE GONZALÈS FAMILY	51
Introduction	51
Louis-Jean-Emmanuel Gonzalès	52
Marie Céline Ragut Gonzalès	62
Henri-Charles Guérard	68
Jeanne Guérard-Gonzalès	77
Conclusion	87
III. THE DEVELOPMENT OF EVA GONZALÈS'S STYLE.	88
Introduction	88
The State of Art Education for Women in Nineteenth Century France	90
Charles Chaplin	95
Alfred Stevens	101
Édouard Manet	108
Edgar Degas	146
Conclusion.	154
IV. A SURVEY OF NINETEENTH CENTURY WOMEN AS ARTISTS.	156
Introduction	156
Marie Louise Elizabeth Vigée-Lebrun	159
Rosa Bonheur	162
Henriette Brown	165
Marie Bracquemond	170

Berthe Morisot	175
Mary Cassatt	185
Marie Louise Catherine Breslau.	193
Louise Abbema	195
Marie Bashkirtseff.	198
Conclusion.	203
V. PAINTINGS OF HER SISTER, JEANNE.	208
Introduction	208
<u>La Psyché</u>	213
<u>Le Thé.</u>	222
<u>L'Éventail.</u>	233
<u>L'Indolence</u>	235
<u>La Nichée</u>	239
<u>Une Loge aux Italiens</u>	245
<u>Le Petit lever.</u>	273
<u>Le Sommeil and Le Réveil.</u>	280
<u>Au Bord de la mer, Honfleur</u>	284
<u>La Promenade à âne</u>	287
Conclusion	295
REPRISE	302

INTRODUCTION

During the nineteenth century, few women were granted access to artists' teaching ateliers and, even fewer, to major art circles even though there were a large number of women artists working in France. One of these artists was Eva Gonzalès (1849-1883). Little has been written about her life or work until quite recently, making it difficult to place her into the context of her era, to comprehend her stylistic development, and to understand the content of her oeuvre. In this dissertation I will establish her rightful position in the history of art by enriching our understanding of Eva Gonzalès--biographically, stylistically, iconographically and iconologically.

An issue which needs to be addressed here, is why it is important to look at Eva Gonzalès' work, and that of a woman artist in particular. During the past twenty years, a great deal of attention has been given to research on the work of women artists and the importance of women as artists. This focus began in the early 1970s with Linda Nochlin's essay "Why Have There Been No Great Women Artists?" (1971)¹ in

¹Linda Nochlin, Art and Sexual Politics: Why Have There Been No Great Women Artists? (New York: Macmillan Publishing Company, Inc., 1973).

which, among other things, she discussed the character of art history teaching and education as it pertains to the study of women's artistic contributions. Her article inspired a number of art historians to rediscover the work of women and write of their place in history.

In particular, Nochlin stimulated not only written inquiries, monographs and analyses, but the mounting of a number of exhibitions. The first, and most important, was Women Artists: 1550-1950 (1976-1977), curated by Nochlin herself and Ann Sutherland Harris. This event brought together over 150 works by more than 85 artists and traveled to four venues.² It was the first of its kind and scale and the curators hoped it would inspire further interest in researching and collecting art by women.

The catalog contains two essays, one by Professor Harris, the other by Professor Nochlin, as well as short biographical essays on each artist and cursory descriptions of the works represented along with some information as to provenance. The two major essays examine the general conditions under which women became artists, educational opportunities open to them, individual works, critical reactions and women's roles and their patronage, all placed within a general historical overview. In addition, there is

²It was not the first of its kind however, according to Germaine Greer, The Obstacle Race: The Fortunes of Women Painters and Their Work (New York: Farrar Straus Giroux, 1979), p. 1, in 1906, Une Exposition retrospective d'art féminin was held at the Hôtel du Lycéum France.

a brief discussion of why certain works were included in this exhibition and how the show might be viewed as a whole. In this respect, Harris states that the artists and their works "are best viewed as part of a *musée imaginaire* where, by some extraordinary circumstance, all the artists happen to be women and not men."³

This exhibition was pivotal in expanding interest into the research of women artists begun by Nochlin's article. It did not attempt to present an artist and her work as a whole, explain how she fit into her historical and artistic milieu, nor how their achievements as artists might have inspired others. These unanswered questions, however, as well as others, were intentionally raised by the exhibition and its curators in hopes of stimulating further research, publishing and exhibitions.

While this is not the place to essay and assess these contributions, a few, which do not include works by Eva Gonzalès, should be mentioned as important sources and their conceptual structures as models explicated. Appearing the same year as the exhibition, Karen Peterson and J.J. Wilson's Women Artists: Recognition and Reappraisal from the

³Ann Sutherland Harris and Linda Nochlin, Women Artists: 1550-1950 (New York: Alfred A. Knopf, Inc., 1976), p. 41. The italics are hers.

Early Middle Ages to the Twentieth Century (1976)⁴

advocated the same principles as the Nochlin-Sutherland catalog essays. However, these authors are not art historians but comparative literary historians. As with the exhibition catalog by Nochlin and Sutherland, there is no comparison of women's art to men's. The bibliographic information of each artist is presented in chronological order and is brief as is information about the works. As the authors state, their book "seeks to stimulate general reconsideration of assumptions in art history."

Germaine Greer's The Obstacle Race: The Fortunes of Women Painters and Their Work (1979),⁵ as its title indicates, took a different tact. She set forth, in historical context, the traditional obstacles women artists had to overcome in education, family relationships, critical and economic success or failure, and in choice of subject. In addition, Greer examined the lives and works of individuals within the context of their social and cultural milieu. She did not seek compressiveness but to raise more questions about the study as a whole and to inquire about the contribution of women to the arts.

⁴Karen Peterson and J.J. Wilson, Women Artists: Recognition and Reappraisal, From Early Middle Ages to the Twentieth Century (New York: New York University Press, 1976).

⁵Germaine Greer, The Obstacle Race: The Fortunes of Women Painters and Their Work (New York: Farrar Straus Giroux, 1979).

Wendy Slatkin's Women Artists in History: From Antiquity to the 20th Century (1990)⁶ is another general text focusing on the history of each chronological era, its particular social, economic and demographic factors as a means of assessing the reasons and conditions under which women to became artists in each era. Her choice of the artists was narrowed by her view that they had to offer unique and significant contributions, through 1) technical or formal innovations, 2) iconographic originality, 3) artistic influence, or 4) status in contemporary culture. These are the same measurements by which male artists have been evaluated and included in standard surveys. Throughout her text, Slatkin also questions the extent to which it is right to believe that gender determines the nature of creative output as various feminist theoreticians have asserted. She accepts the premise that gender bears relevance because of women's limited social, cultural, economic and educational backgrounds and available opportunities. Her text provides only a broad, general account of these issues and topics.

⁶Wendy Slatkin, Women Artists in History: from Antiquity to the 20th Century, 2nd ed. (Englewood Cliffs, New Jersey: Prentice Hall, Inc., 1990).

Whitney Chadwick's Women, Art, and Society (1990)⁷ is both a broad survey of women artists in historical context and an identification of issues and avenues of research which could further enrich art historical study. She has evaluated the work and issues of other historians to date. She summarizes the current state of feminist research by discussing the multiple approaches to issues, saying

[s]ome feminists remain committed to identifying ways that femininity is shown in representation, and others have replaced the search for an ahistorical and unchanging feminine 'essence' with an analysis of gender as a socially constructed set of beliefs about masculinity and femininity. Still others have concentrated on psychoanalytic explanations which view femininity as the consequence of processes for sexual differentiation.

She also attempts to critique these premises, in the chronological, historical order of their being introduced into scholarly discourse.

Another perspective on women and their art was furthered by the 1976-1977 Women Artists: 1550-1950 exhibition, that of feminist criticism. Various articles and texts were written employing a variety of these approaches. Linda Nochlin collected a set of her own essays, written over some twenty years, in a text entitled

⁷Whitney Chadwick, Women, Art, and Society (London: Thames and Hudson Ltd, 1990).

⁸Chadwick, p. 13.

Women, Art, and Power and Other Essays (1988).⁹ These discourses range from topics concerning individual women artists, influences upon them and their works, to explications of individual works and how the subject is treated, to a discussion of general subject matter and how women approach those subjects differently from men. She continues to pose challenging issues in the research of women's nature and place in art history.

Research by other feminist art historians during the 1970s and 1980s also varied from topical discussions, such as educational opportunities, to individual artists and works. Feminist Art Criticism: an Anthology (1988)¹⁰ contains a number of different essays by various contemporary feminist critics. They are varied in content, format and intent, but all are theoretical in essence. Each has contributed a different process of critique.

Individual artists and their oeuvres have also been approached and discussed from the perspective of feminist theory. One recent example can be found in Anne Higonnet's Berthe Morisot's Images of Women (1992).¹¹ In her text, Higonnet adopts not only a social and cultural approach to

⁹Linda Nochlin, Women, Art, and Power and Other Essays (New York: Harper & Row Publishers, 1988).

¹⁰Arlene Raven, Cassandra L. Langer, and Joanna Frueh, eds., Feminist Art Criticism: an Anthology (New York: IconEditions, 1991).

¹¹Anne Higonnet, Berthe Morisot's Images of Women (Cambridge, Massachusetts: Harvard University Press, 1992).

understanding Berthe Morisot's (1841-1895) work, but, also, discusses the reasons behind Morisot's approach to her work as being different from that of her male colleagues by reason of gender.

While these texts are indications of the interest in and varied approaches to writing about women artists that have followed the momentous exhibition of women artists' works in 1976-1977, they are by no means all of the texts available concerning the art and importance of women artists. Nor do they contain any significant information about Eva Gonzalès; in fact, she was represented by only one work in the exhibition itself. For this reason, I have provided in this dissertation a solid basis for understanding her art and life--her artistic education, familial and social relationships, and the style and subject matter of her major works. I have not approached these tasks from a feminist viewpoint as a solid, even traditional, art historical study is needed before significant feminist interpretation can be undertaken.

Any discussion of Eva Gonzalès' work necessarily involves a discussion of Impressionism. Besides the rise in research concerning women artists and women's issues, during the past two decades various art historians have dealt with reconstructing the study of Impressionism as a whole. Formerly, Impressionism, as an artistic movement, was often dealt with primarily on formalist ground. Whether or not an

artist's works were treated on an individual basis, or within the context of a movement, the works were discussed in chronological progression with an emphasis on color, brushwork and imagery from technical and formal perspectives. For example, John Rewald's The History of Impressionism (1973)¹² details the historical rise and influence of Impressionism and its exhibitions, providing contemporary assessments and criticism along with some formal analyses of the artists' works. It is the basic book in the field, one from which all others derive in extension, elaboration or reaction.

In recent critical exploration of nineteenth century issues, the trend toward understanding Impressionism as a social and cultural phenomena has increased in importance. Employing these studies, Eva Gonzalès' work, its contexts and her life can be better understood. Recently, several texts were written discussing Impressionism from this social and cultural viewpoints. Modernity and Modernism: French Painting in the Nineteenth Century (1993) contains essays on some of the social and cultural issues of nineteenth century France and how they are reflected in contemporary artist's works. The recent exhibition catalog, A Day in the Country:

¹²John Rewald, The History of Impressionism 4th ed. (New York: The Museum of Modern Art, 1973).

Impressionism in the French Countryside (1990),¹³ includes several essays on Impressionism in its social, political and cultural contexts. The exhibition began at the Los Angeles Country Museum of Art in June, 1984, traveled to The Art Institute of Chicago in October and, then, to Galeries Nationales d'Exposition de Grand Palais in February, 1985. A large number of works were lent to this exhibit but none by Eva Gonzalès were present.

One other recent exhibition presented Impressionist works in chronological context, one determined by their exhibition record, as well as placing the artists and works within their social, cultural, and political idiom. This 1986 exhibition was held, first, at the National Gallery of Art in Washington, D.C., and, then, traveled to The Fine Arts Museum of San Francisco. The show's catalog, The New Painting: Impressionism 1874-1886 (1986),¹⁴ includes several essays on Impressionism, its artists, causes and effects, through study of their social, political, economic, cultural and critical aspects. Again, Eva Gonzalès' work was not included or discussed, primarily because the exhibition focused on the contexts of the Impressionist exhibitions and she did not exhibit her work in them.

¹³Andrea P.A. Belloli, ed., A Day in the Country: Impressionism and the French Landscape (New York: Harry N. Abrams, Inc., 1990).

¹⁴The New Painting: Impressionism 1874-1886 (Geneva, Switzerland: Richard Burton SA, Publishers, 1986).

Robert L. Herbert's text, Impressionism: Art, Leisure, and Parisian Society (1988)¹⁵ dealt with many of the same issues of the social, cultural, economic and political environment of the Impressionists and their artistic representations and interpretations of it. Instead of presenting artists' works in chronological context, Herbert grouped them and his discussions into categories determined by what he viewed as significant social and cultural issues and characteristics. Eva Gonzalès' work was not discussed at all.

Political, cultural and social aspects affecting art and artists are integral to the discussion of Impressionist artists in other recent works as well, such as Impressionist Women by Edward Lucie-Smith (1993).¹⁶ This text is not about women artists, but about the depiction of women by Impressionist painters. The author discusses them as illustrative of various social classes, relationships, amusements and responsibilities. A few of Eva Gonzalès works are included.

This recent re-thinking and re-defining of Impressionism in terms of cultural, political and social phenomena is important to my study of Eva Gonzalès for two

¹⁵Robert L. Herbert, Impressionism: Art, Leisure, and Parisian Society (New Haven and London: Yale University Press, 1988).

¹⁶Edward Lucie-Smith, Impressionist Women (New York: Artabras, 1993).

reasons. First, it provides a broader basis for understanding the general cultural characteristics of her era and her immediate social context. Second, it furnishes an alternative to the chronological and feminist methods for considering individual artists and assessing their art historical contribution. Eva's life and work has never been presented in this way; this dissertation does this.

The primary difficulty for the 20th-century researcher is the paucity of contemporary material concerning Eva's life and work, though there are short essays about her.¹⁷ Friends and colleagues of the artist's father, Emmanuel Gonzalès (1815-1887),¹⁸ and her teacher, Édouard Manet (1832-1883), wrote brief notes evaluating her life and works, an examination of which allows us to determine her circle of friends and supporters necessary to understanding the contemporary impact of her work, her subjects and style.

In 1885, soon after her death, Philippe Burty (1830-1890), a friend of the family and a prominent art critic who defended the Impressionists, wrote the preface for the catalog of a retrospective exhibition of her works. In it,

¹⁷Such as Philippe Burty's preface to Catalogue des peintures et pastels de Eva Gonzalès (Paris: Salons de la "Vie Moderne", 1885) and Théodore de Banville's cameo of the artist in La Lanterne magique: camées parisiens (Paris: G. Charpentier, Éditeur, 1883). These will be presented in chronological context in chapter I.

¹⁸Her father's circle of friends and colleagues, as well as his biographical data will be discussed in chapter II.

he elaborately praised her as a female artist who "a poussé droit son oeuvre avec une ingénuité touchante, et l'effort sincère est ce que prise la critique moderne."¹⁹ He briefly discussed her family and her upbringing as well as her artistic education under Charles Chaplin (1825-1891) and Édouard Manet before describing a couple of the works Eva had exhibited in the Salon.²⁰ Although failing to cite references, he included some quotations concerning her works made by his contemporaries.²¹ This preface was reprinted in La République française on January 8, 1885.

Burty's somewhat flowery analysis of the artist and her work is similar in tone to the cameo on Eva written by Théodore de Banville in 1883 for La Lanterne magique. This publication contains a series of essays on famous contemporaries. Eva's cameo was reprinted in the 1885 retrospective exhibition catalog. More elaborate than Burty, who seems tame by comparison, Banville's overly rhapsodic representation of Eva really says nothing of consequence about her work. Basically, the cameo is a

¹⁹Burty, Preface to Catalogue des peintures et pastels de Eva Gonzalès, p. 6. All citations from French sources will be given in the original language to preserve the authenticity of the statements.

²⁰To distinguish Eva Gonzalès in this dissertation from her father and sister, as author and artist respectively, I will refer to her by her first name. Her father has often been called by his last name.

²¹However, he did not cite his references.

description of Eva, not as an artist, but as a woman; for instance, in portraying her, he says

Ce sont des formes accomplies, et c'est le visage d'une jeune fille: n'est-ce pas indiquer d'un mot une de ces créations complexes que l'Art réalise, mais dont il ne saurait demander l'étrange secret à la Nature? La lumière caresse avec joie ces cheveux châtain, magnifiquement relevés sur les tempes et massés au sommet de la tête en large coques retenues par un haut peigne d'écaille à l'espagnole.²²

Other critics were both a little more honest and more reserved in their critique, though they too were affiliated closely with both the Gonzalèses and Manet. Émile Zola praised the painting, L'Indolence (1871-1872; Plate I), in La Cloche when it was exhibited in 1872, and termed it "peinte par une artiste naturaliste de notre âge."²³ Jules Castagnary (1830-1888), who like Emmanuel Gonzalès worked for the newspaper, Le Siècle, frequently compared her paintings with Manet's work, sometimes favorably and sometimes not. Castagnary was a contemporary critic who championed Realist and Impressionist artists. Jules Clarétie (1840-1913), a journalist and novelist who praised and wrote favorable critical reviews concerning Realist subjects and practices, but did not care for Impressionism, also praised Eva's painting, L'Indolence in his notice of

²²Banville, p. 344.

²³Émile Zola, "Lettres parisiennes," La Cloche, 12 mai 1872, p. 2.

her retrospective exhibition in Le Temps.²⁴ Théodore Duret (1838-1927), an art critic who was one of the first supporters of Impressionism, generally praised Eva's work in his review of her retrospective exhibition.²⁵ In fact, Duret discussed the influence of Manet upon her work as the major focus of his review, a lament of her passing exists at the end of the article. However, Duret does not really not give her any individual creative credit.

The most apt description of the artist's work is found in the sale catalog immediately following the 1885 retrospective exhibition. Édmond Bazire summed up the influences on Eva's style, stating

ils attribuent la première à l'influence de Chaplin, la seconde à la influence de Manet. Certainement sa double éducation chez le maître du plein air et chez le de maître de la grâce féminine a laissé des traces manifestes. Avec l'un, elle a contracté l'habitude d'assouplir les modelés, d'arrondir lest traits et de dégrader les nuances; avec l'autre, elle a appris la franchise d'expression, l'amour de l'air et du mouvement, l'interprétation sincère des ambiances, des reflets et des ombres.²⁶

While this statement is a beginning point for an accurate analysis of her work, it is not a complete one.

²⁴See Jules Clarétie, "La Vie à Paris," Le Temps (Paris), 23 janvier 1885, p. 3.

²⁵Théodore Duret, "Exposition des oeuvres d'Eva Gonzalès," La Chronique des arts et de la curiosité (24 janvier 1885), pp. 25-26.

²⁶Édmond Bazire, Preface to Catalogue des tableaux, pastels - aquarelles par Eva Gonzalès (Paris: Imprimerie de l'art, 1885), p. 8-9.

Bazire does not indicate all of the varied influences upon her style or subjects, nor does he examine how her work is unique. In this dissertation, I will extend, expand and elaborate upon his statement, which is one of the most accurate summations of her work available to date, indicating more precisely where these influences can be seen in Eva's work, their nature and her use and transformation of them. This will more fully embody Bazire's statement that Eva gained her independence with "un esprit nouveau et une vision particulière."²⁷ As a preface, he could only but describe a few of Eva's major works. This dissertation seeks to contribute a more extensive stylistic, iconographic and iconological analysis of her work.

Paule Bayle wrote an article in conjunction with an exhibition at the Marcel Bernheim gallery in June and July, 1932; it was published in La Renaissance and added some new insight into Eva's work beyond what had previously been said.²⁸ He compared her works to Manet's, briefly noted some of Berthe Morisot's comments about Eva, and included some contemporary criticism, but did not cite his sources. Bayle's essay is essentially a positive one. He glowingly praises her work, while underlining the influences upon it. Essentially, he attempts to establish her reputation through

²⁷Bazire, p. 9.

²⁸Paule Bayle, "Eva Gonzalès," La Renaissance (June 1932), pp. 110-115.

notable associations rather than by defining her creative individuality. Again the source begs for an objective and thorough analysis of her work; its sources, stylistic variations and interpretation.

A catalog by Claude Roger-Marx, written for an exhibition in 1950,²⁹ and later reprinted for another in 1959,³⁰ essays some of her important works, most of which she had exhibited in the Salon, and provides a breakthrough for dealing with Eva as a distinct personality. Its major failure, however, is that it does not examine the dimensions of her subject matter, which, as will be demonstrated in this work, have a distinct socio-economic background and relate biographically to her perception of self as an artist. Moreover, Roger-Marx does not place her in art historical context with her contemporaries. His essay is rather vague in reference to influences upon her and he provides only a surface description of her work. He does contribute a cursory description of her life, but does not relate any of this to her choice of subject matter or to other artists' examination of similar subject. He also does not cite sources for any of the references he quotes. This is disappointing since Claude Roger-Marx was the son of

²⁹Claude Roger-Marx, Eva Gonzalès (Saint-Germain-en-Laye, France: Les Éditions de Neuilly, 1950).

³⁰Claude Roger-Marx, Preface to Eva Gonzalès 1849-1883 (Paris: Galerie Daber, 1959).

Roger Marx (1859-1913), an art collector and journalist, who was good friends with Manet and the Impressionists.

Perhaps the most useful in my research were two recent catalogs co-written with two different individuals by Marie-Caroline Sainsaulieu. The first, Eva Gonzalès 1849-1883: Étude critique et catalogue raisonné, is co-authored with Jacques de Mons.³¹ It was published in 1990 and presents a great number of the artist's works, both painting and pastels. It includes provenance, exhibition records and bibliographical information for each work. Quotations from many of Eva's contemporary critics are sometimes included with the citation (though they are at times inaccurately quoted). Where relevant in my dissertation, I have made the necessary corrections. The bibliography in this catalogue raisonné was distinctly helpful in my research, although information was sometimes inadequately cited.

At the beginning of their catalog, the collaborating authors provide a broad biographical chronology of the artist's life which includes information on the major exhibitions in which Eva participated. Following this, there are brief passages on and photographs of Emmanuel Gonzalès, Eva's father; Charles Chaplin, her first teacher; Édouard Manet, her second teacher; and, Henri Guérard, her

³¹Marie-Caroline Sainsaulieu and Jacques de Mons, Eva Gonzalès 1849-1883: Étude critique et catalogue raisonné (Paris: La Bibliothèque des arts, 1990).

husband.³² This information sometimes pertains to their relationship with Eva, sometimes it does not. Next, there are illustrations of paintings by the artist's sister, Jeanne, and a photograph of her along with a short quotation discussing the relationship of Jeanne and Eva from the text written by Claude Roger-Marx for an exposition of Jeanne's work in 1954. A list of the exhibitions of Jeanne Gonzalès' work, then, follows, along with a section examining two paintings originally attributed solely to Eva. One is reattributed to her sister, Jeanne. The other, which had been shown under both artists' names at various times, is attributed to both Eva and Jeanne. The authors acknowledge that Jeanne had reworked the latter, though it was originally done by Eva, therefore, it should rightfully be attributed to both.

The final section of the introductory material contains a set of contemporary comments and letters relevant to Eva's work and her relationship to Manet. These are simply quoted and, like other contemporary material in this text, the authors do not comment, critique or elaborate upon these quotations. The catalogue raisonné follows. It includes factual information on the physical aspects of each work, provenance and exhibition record; it also lists the bibliography in which the work is mentioned. Yet, there is

³²Many of these will be commented upon in chapters II and III.

no discussion of the individual works in any context whatsoever.

Following the catalogue raisonné, there are several short sections. The first two contain quotations concerning the 1885 retrospective exhibition. Following these is a list of those attending and, finally, a rather florid description of the artist by Octave Mirbeau, a contemporary critic and colleague of Emmanuel Gonzalès, Eva's father. Further, there is information about the atelier sale after the exhibition, a detailed listing of exhibitions of her works and photographs of the retrospective exhibition.

Other than the short section mentioned previously on the attribution of two works, there are no separate critiques or essays on the artist's work. Furthermore, while there is some discussion of Eva's family and other relationships, very little is mentioned concerning Marie-Céline Ragut Gonzalès, mother of Eva and Jeanne. In fact, she is mentioned hardly at all by anyone, and no discussion of her importance to the artist and her work is provided. Understanding Eva's mother and her background would have been useful in exploring the artist's domestic environment, giving a more rounded understanding of how she was brought up and to what degree she was instrumental in guiding her daughter into what was a most unorthodox life's practice for a bourgeois woman. Knowing more about Eva's mother would

also help to explain her role as model and the interpretation of those paintings.

The other catalog in which Sainsaulieu contributed information concerning Eva Gonzalès was produced in conjunction with an exhibition at the Musée Marmottan in Paris during the fall of 1993.³³ In addition to works by Eva, this exhibition included works by Mary Cassatt (1845-1926) and Berthe Morisot. The catalog, Les Femmes impressionistes: Mary Cassatt, Eva Gonzalès, Berthe Morisot, includes two short essays (Sainsaulieu wrote the one on Eva); three passages of quotations by their contemporaries (one for each); reproductions of the works exhibited; biographical information, sometimes including a short notice concerning some aspect of the work; and a chronological chart paralleling the three artists and events in their era. The catalog unfortunately provides no new information on these artists. Nor is there any attempt at assessing their oeuvres or defining their relationships to each other. Furthermore, no attempt is made to place them in their time.

Three paintings and four drawings by Eva Gonzalès are included in this catalog that were not in the earlier catalogue raisonné: a self-portrait (ca. 1875) and two profile portrait sketches of women (ca. 1875 and 1865-1869),

³³Les Femmes impressionistes: Mary Cassatt, Eva Gonzalès, Berthe Morisot (Paris: Musée Marmottan et Bibliothèque des Arts, 1993). No authors are cited for this text, though Sainsaulieu contributed the material on Eva Gonzalès.

the earlier of which is a profile sketch of Jeanne Gonzalès for Le Thé (1865-1869; Plate II). The four drawings reproduced in this catalog portray animals or birds. Curiously, there are no paintings in Eva's oeuvre that correlate to these drawings and must be regarded as finished works in their own right.

Other scattered materials on Eva Gonzalès and her work are more general in nature. They provide background for various aspects of the era, often focusing on women's experience or have some other critical or art historical agenda. One such is Charlotte Yeldham's published dissertation, Women Artists in Nineteenth Century France and England (1984),³⁴ is an invaluable source of information concerning not only summary biographies of important women artists during this period, but also lengthy discussions of art educational opportunities available to women in both countries. There is research into the subject matter of, and exhibition opportunities for, women artists. This includes a compilation of various artistic societies, exhibitions and individual artists works. The information is presented in both essay and table format. Her in-depth analysis of opportunities for women in arts education and

³⁴Charlotte Yeldham, Women Artists in Nineteenth Century France and England, Their Art Education, Exhibition Opportunities and Membership of Exhibiting Societies and Academies, with an Assessment of the Subject Matter of Their Work and Summary Biographies, 2 vols. (New York and London: Garland Publishing, Inc., 1984).

how, where, what, and by whom they were taught provide a sound basis for reconstructing many aspects of Eva's experience, especially on her training in the studios of her primary teachers, Charles Chaplin and Édouard Manet.

Granted, concerning women's art education during the nineteenth century, very little information has yet been compiled. A few essays have been helpful: "In a Class by Herself: 19th Century Images of the Woman Artist as Student" (1981), by Christine Havice;³⁵ passages from Old Mistresses: Women, Art and Ideology (1981), by Rozsika Parker and Griselda Pollock;³⁶ Art and Sexual Politics (1973), essays by Linda Nochlin;³⁷ Women Artists: An Illustrated History (1987), by Nancy G. Heller;³⁸ and, Women Impressionists (1986), by Tamar Garb.³⁹

Useful information can also be gleaned about education and customs from a number of texts on social history and women in nineteenth century France, including Roger Price's

³⁵Christine Havice, "In a Class by Herself: 19th Century Images of the Woman Artist as Student," Woman's Art Journal 2 no. 1 (Spring/Summer, 1981), pp. 35-40.

³⁶Rozsika Parker and Griselda Pollock, Old Mistresses: Women, Art and Ideology (London and Henley: Routledge and Kegan Paul Ltd., 1981).

³⁷Nochlin, Art and Sexual Politics: Why Have There Been No Great Women Artists?

³⁸Nancy G. Heller, Women Artists: An Illustrated History (New York: Abbeville Press, 1987).

³⁹Tamar Garb, Women Impressionists (Oxford, England: Phaidon Press Limited, 1986).

A Social History of France (1987); Bonnie Smith's Ladies of the Leisure Class (1981); Valerie Steele's Paris Fashion (1988) and Fashion and Eroticism (1985); James McMillan's Housewife or Harlot: The Place of Women in French Society 1870-1940 (1981) among others.⁴⁰

There are, however, a number of fairly recent texts on women artists and their art that incorporate short monographs on women Impressionist artists, including Eva Gonzalès. Generally, these do not contain any new information about her or her works, though a few try to define her importance within her era and to her contemporaries. Representing the trend toward the attempt at an all-inclusive study of women in art history are Elsa Honig Fine's Women and Art (1978) and Germaine Greer's The Obstacle Race: The Fortunes of Women Painters and Their Work (1979).

For relevant information on Eva, herself, two previously mentioned sources of this kind are especially helpful. They are Charlotte Yeldham's published dissertation Women Artist in Nineteenth-Century France and England (1984) and Tamar Garb's Women Impressionists (1986). Each goes into great detail, providing short monographic essays on artists featured. Yeldham individually discussed twenty-five women, many still unknown to us. As indicated earlier, Yeldham addresses issues of women's art education.

⁴⁰See bibliography for a more complete listing.

One of the strengths in this work lies in her commitment to creating tables and charts showing women's participation in various exhibitions and what was then exhibited. Her discussion of women artists' subject matter is set within the changes in taste concerning them in both England and France.

Tamar Garb's research in this field has also been extremely helpful. She includes some of Eva's works in her Women Impressionists (1986) and compares them to works of Mary Cassatt, Berthe Morisot and Marie Bracquemond (1841-1916), the three other major French women Impressionist artists of this period. Garb includes in the preliminary pages of her book, information concerning the state of art education for women at the time -- an invaluable discussion. She briefly describes each artist biographically and in relation to the others, thus giving up a picture of the psychology created by art societies in reference to women. The main intent of this text seems to be a re-evaluation of each artist's contribution, her role in the period and these artists' effects upon each other, thus providing a sense of their historical importance.

Equally important is Sophie Monneret's compilation of an encyclopedic dictionary on artists, sites, critics and important contemporaries in her L'Impressionisme et son

époque: dictionnaire international illustré (1978).⁴¹ This four volume set is essential for any study of this period as it provides biographical information on each artist and his/her contemporaries as well as references to sites where artists worked and who visited them there, detailing circles of friends. This is done productively for Eva Gonzalès. Because Monneret includes short monographs on critics and artists' relatives, information on Eva's father, sister, husband and their friends and acquaintances is provided and allows for a greater awareness of those who inspired and motivated Eva and provided sources for her work.

As can be seen, until this dissertation, there has been no study which critiques more than a handful of Eva's works, either in terms of technique or subject, none in a comprehensive manner. Within the context of this dissertation, I hope to provide new information and richer insight concerning the content of at least, her major work. Created will be a fuller biography, both for her and her family, and their relationships with others, artists, friends and colleagues. Her subjects and their content will be studied. Her style and its development will be set forth. Her individuality as an artist will be defined, especially in comparison with that of others, both male and

⁴¹Sophie Monneret, L'Impressionisme et son époque: dictionnaire international illustré, 4 vols. (Paris: Éditions Denoël, 1978).

female. Eva's sister, Jeanne, will be identified as the subject of her major exhibited works. The importance of this will be demonstrated.

Chapter I provides an essayed chronology of Eva Gonzalès' life, along with her participation in exhibitions and her critical reception. The basis for this was the catalogs and dictionaries by Claude Roger-Marx, Marie-Caroline Sainsaulieu and Jacques de Mons, Emmanuel Bénézit and Sophie Monneret.

Chapter II introduces Eva's family and her husband. It provides, and in most instances creates through the analysis of her works, biographies for them. There is an examination of their importance to Eva and her art, both as supportive elements and as subjects. While her sister is treated here, she is discussed more significantly and fully in chapter V (see below). Each work featuring her family and husband is cited, how she represents them and what can be learned from them.

Chapter III surveys the nature of art education for women in France during the nineteenth century, in general, and Eva's, in particular. Clarified will be the environment in which Eva learned and developed as an artist and what opportunities for success she had. Examined are the teachers with whom she studied, Charles Chaplin and Édouard Manet, their influence upon her style and choice of subjects. In addition, the influence of Alfred Stevens and

his work will be demonstrated. He was the Belgian artist, who introduced Eva to Manet. A definition of the evolution of her maturing style in her later works will be provided, revealing her adoption of both Manet's late, Impressionist style and influence from Edgar Degas.

Chapter IV establishes Eva and her oeuvre within the context of 19th century, French women artists' experience. It contains a selective analysis and description of her women predecessors and contemporaries and their works. These women help articulate what came before Eva, how she benefitted from their experiences, example and reputations. An analysis of her contemporaries' experiences and work help to establish the individuality of Eva, her experiences and her art. Then, an appraisal of her succeeding contemporaries, their training, styles and experiences helps to demonstrate her courage, conviction and continuing successful reputation.

Besides the chapter on her style, the most detailed and systematic discussion to date, Chapter V is the most substantive, even venturesome. In it, the role her sister played in her life, art and accomplishment is defined and essayed. It is here that Eva's personal and individual creativity come to be most deeply appreciated, her work most profoundly comprehended.

CHAPTER I

BIOGRAPHICAL CHRONOLOGY AND CONTEMPORARY CRITICISM

Introduction

In order to produce a framework for the life and career of Eva Gonzalès, this chronology is provided along with contemporary criticism of her exhibited works. In subsequent chapters, her familial ties and relationships and their importance pertaining to the artist's oeuvre, will be elaborated upon and discussed.

Four major sources provide most of the currently available documented information concerning the artist. They serve as the basis for the ensuing chronology; they are: Emmanuel Bénézit's Dictionnaire critique et documentaire des peintres, sculpteurs, dessinateurs et graveurs, volume 4 (Paris: Librairie Gründ, 1951); Claude Roger-Marx's Eva Gonzalès (Saint Germain-en-Laye: Les Éditions de Neuilly, 1950); Sophie Monneret's L'Impressionisme et son époque: dictionnaire international illustré, 4 volumes (Paris: Éditions Denoël, 1978); and, Marie-Caroline Sainsaulieu and Jacques de Mons' Eva Gonzalès 1849-1883: Étude critique et catalogue raisonné (Paris: La Bibliothèque des Arts, 1990).

Eva's Biography and Contemporary Criticism

Eva Gonzalès' ancestors, on her paternal side, were originally from Spain. In the sixteenth century, twelve Gonzalès families were ennobled by the Holy Roman Emperor, Charles V (Charles III of Spain); this was after they had established themselves in Monaco. Her father's family lived there until the French Revolutionary government claimed Monaco as a principality, at which time the family moved to Saintes.¹ Eva's father, Emmanuel Gonzalès, eventually moved to Paris. The family, however, did not abandon its ties with Monaco; Emmanuel Gonzalès bought a property called "La Chapelle" there in 1858, where the family vacationed during Eva's youth.² He was a prolific novelist and journalist. The Société des Gens de Lettres elected him their vice president from 1852 through 1855. In 1864, he became the president of the Comité de la Société des Gens de Lettres.

Both Eva and her sister, Jeanne, were encouraged from an early age to gain an admiration for art and literature. Their mother, Marie Céline Ragut Gonzalès, was originally from Belgium. Very little is known about her outside the

¹Claude Roger-Marx, Eva Gonzalès (Saint Germain-en-Laye: Les Éditions de Neuilly, 1950), note 1.

²Marie-Caroline Sainsaulieu and Jacques de Mons, Eva Gonzalès 1849-1883: Étude critique et catalogue raisonné (Paris: La Bibliothèque des Arts, 1990), p. 11.

references made to her in discussions of Eva Gonzalès' life, except that she was a musician and mezzo soprano.³

Named Eva Carola Emmanuela Antoinette Gonzalès, she was born in Paris on April 19, 1849.⁴ On February 16, 1852, her sister, Jeanne, was born the second of the Gonzalès' only children. The family resided at 18, rue de Laval (now the rue Victor Massé). Their father supported many painters and writers, inviting them to visit his salon. He introduced Eva and Jeanne into vanguard artistic and literary circles and assisted them in their careers as artists.

Philippe Jourde, director of the journal, Le Siècle, and Théodore de Banville, the novelist, were associates and friends of Emmanuel Gonzalès. On their advice, Eva Gonzalès sought her first formal training as an artist. This was in the studio of Charles Chaplin (January 3, 1866). She was sixteen and a half years old. A few days later, on January 16, she registered to copy at the Louvre, according to their records, "Carte d'élève: domicile: 2, place Bréda, élève de Charles Chaplin."⁵ She renewed her student card in January, 1867, with no change of identifying information.

³Ibid.

⁴Emmanuel Bénézit, Dictionnaire critique et documentaire des peintres, sculpteurs, dessinateurs et graveurs, IV (Paris: Librairie Gründ, 1951), p. 341.

⁵Sainsaulieu and de Mons, p. 11.

Few works remain from the period in which she was under Chaplin's instruction. Sainsaulieu and de Mons date works broadly within this general time frame, as in the case of La Demoiselle (1865-1869; Pl. III). She studied with him for only a brief period, leaving Chaplin's studio and his supervision in May 1867.

Chaplin continued to appreciate her talent even though she was no longer in his studio, under his watchful gaze, and wrote to her father in January, 1868, suggesting that she be given parental permission to avail herself of his studio whenever she wished. A few paintings and pastels catalogued by Sainsaulieu and de Mons date from the interim, such as Le Thé (1865-1869; Pl. II); they represent the style she learned in Chaplin's atelier. Not only did Eva continue to work on her own, she came under the influence of Alfred Stevens, though she did not study with him. The works created during her years of study with Chaplin and, then, on her own but influenced by Stevens exemplify what can be designated as her early style, spanning from 1865 to early 1869. Both La Demoiselle and Le Thé are what are called "conversation pieces" and reveal the academic and fashionable nature of her training. In leaving Chaplin's studio, she apparently wished to go beyond this, becoming more innovative.

Chaplin, however, continued his interest in overseeing her work, advising her father against giving his daughter

her own way, apparently in an attempt to draw her back to his studio. But she was not interested. And, it was not until the enthusiasm generated by the Salon jury of 1870 for a pastel she submitted did Chaplin change his mind. It was then that he suggested to her father that she be provided with her own studio. While all of this was transpiring during October, 1868, Eva stayed in Dieppe, where her family frequently vacationed. She did no art work of record. Her father eventually consented to provide a private atelier. A studio, located on the rue Bréda, became a reality.

Henceforth, Eva Gonzalès took her artistic training quite seriously. She proclaimed to her father in 1869 that she would not continue even working with the guidance of Chaplin. Though her father was reluctant, he did consent to her new choice for a master. An admirer of Édouard Manet, Eva preferred his counsel. In 1869, Alfred Stevens, a friend of both her father and Manet, acted as liaison and introduced Eva to Manet. She had caught Manet's attention, first, for her beauty, which was "celebrated by all Paris,"⁶ and later, for her talent. He accepted her as his pupil in February, 1869.

Manet was interested in having Eva pose for him. This is apparent from his letter to Madame Gonzalès:

Si Mlle Gonzalès et vous êtes toujours dans les mêmes dispositions, je serai bien aise de commencer le portrait dimanche à l'heure qui vous

⁶Ibid., p. 5.

conviendra - pour plus de commodités je le ferai chez moi, rue de Saint-Petersbourg 49, j'ai un petit salon qui peut me servir d'atelier - Si vous le permettez, j'enverrai chercher dimanche matin la toilette de Mademoiselle Gonzalès.

Eva began seriously working with, and sitting for, Manet during the summer of 1869. Her younger sister, Jeanne, accompanied her both to Manet's studio and to her own. Manet executed two paintings of Eva. In the first painting, he shows her seated before an easel painting a still-life of flowers. The second is an oil sketch of her as seen full-length from the back (ca. 1870; Pl. IV). In the latter painting, she stands in front of large canvas holding her palette. Dressed as a toreador, Léon Leenhoff is seated on the table to her right. His costume reflects Manet's fascination with Spanish subjects and his knowledge of the Gonzalès' Spanish heritage. In Sandra Orient's catalog of Manet's oeuvre, the painting on the easel is described as Eva's L'Enfant de troupe (1870; Pl. V), the first painting she was to exhibit at the Salon, 1870.³ There are also a couple of small portrait sketches of Eva by Manet. In total, however, there are nowhere near the number that Manet

³Ibid., p. 12 and Juliet Wilson, Manet: dessins, aquarelles, eaux-fortes, lithographies, correspondance (Paris: Huguette Berès, 1978), cat. no. 107.

⁴Sandra Orienti, The Complete Paintings of Manet (Harmondsworth, Middlesex England: Penguin Books Ltd., 1967), p. 99. This painting is now known by the title Le Clairon.

executed of Berthe Morisot, who was a colleague and also his model at this time.

Between 1869-1870, Eva collaborated with Manet on Portrait de femme (étude) (1869-1870; Pl. VI). She exhibited three works in the Salon of 1870: two paintings, L'Enfant de troupe (Pl. V) and La Passante (1869-1870; Pl. VII) and a pastel, Portrait de Mademoiselle J.G. (1869-1870; Pl. VIII). However, she still continued to register herself in the Salon record book as a student of Charles Chaplin. She states her address as 11, place Bréda (now the corner of rues Henri-Monnier and Clauzel).⁹ Manet may have supported her in this for two reasons. First, to help her avoid the critics' animosity toward him and, second, because Chaplin was a member of the jury. It was Chaplin who first informed Eva that the Salon had accepted her works. She won critical acclaim from Edmond Duranty, Philippe Burty, Zachary Astruc and Jules Castagnary; the leading art critics of the period who supported the Realist movement. Burty wrote concerning her portrait of Jeanne (Pl. VIII),

L'organisation singulière de Mlle Gonzalès pour la détermination fine du ton est très sensible dans son Portrait de jeune femme. Depuis les portraits de cette Rosalba Carriera..., je n'ai rien vu de plus léger et de plus doux, rien qui rappelle mieux l'essence, même du pastel, la poussière d'aile de papillon.¹⁰

⁹Sainsaulieu and de Mons, p. 12.

¹⁰Philippe Burty, "Eva Gonzalès," La République française, 8 janvier 1885, p. 3, quoted in Sainsaulieu and de Mons, p. 84.

Castagnary said La Passante (Pl. VII) possessed "le sentiment de la vie et l'intuition de l'art"¹¹ and adding: "Cette petite dame brune qui marche en rajustant ses gants est aussi juste que naturelle."¹² The State purchased her painting, L'Enfant de troupe (Pl. V) for the Mairie of Villeneuve-sur-Lot.

Manet exhibited his portrait of Eva Gonzalès at her easel, Portrait of Mlle. EG (1870; Pl. IX), in the 1870 Salon as well. It was admired by the same critics, though they felt it was not his best effort.¹³ The general reaction to his painting was that it looked too poised, therefore unnatural. Another artist by the name of Gonzalès also debuted in this Salon. This seems to have upset Eva because the artist's name, Émilie-Catherine Gonzalès, née Condé, wife of Juan-Antonio Gonzalès, possessed the same initials, potentially leading to confusion as this artist signed her work with her initials.¹⁴

During the Franco-Prussian war (1870-71), Eva, Jeanne and their mother lived in Dieppe. She continued her painting and managed to keep in contact with Manet by balloon mail. He kept her informed of his location and

¹¹Bénézit, p. 341.

¹²Jules Castagnary, quoted without reference in Roger-Marx, n.p.

¹³Bénézit, p. 341.

¹⁴Sainsaulieu and de Mons, p. 12.

activities. One of his surviving letters recounts, "Degas et moi sommes dans l'artillerie cannoniers volontaires, je compte qu'à notre retour vous ferez un portrait de moi avec ma grande capote."¹⁵ It also appears that Manet's wife, Suzanne, corresponded with her during this time, the two keeping each other informed as to activities and news. The nature of this correspondance centered on personal events as this excerpt from Madame Manet's letter indicates:

...bonne et charmante [sic] lettre...que vous m'avez ecrite il y a deux mois, mais j'étais trop triste pour prendre la plume... que d'angoisses et de craintes! Mon mari est ici depuis huit jours, je l'ai trouvé bien changé. Je compte sur le bon air, la bonne nourriture et la joie de nous revoir, pour le remettre de tout ce qu'il a enduré des rigeurs du Siège.¹⁶

After the armistice in July, 1871, the three returned to Paris where Eva resumed working with Manet. According to Claude Roger-Marx, several short notes attest to this continuing working relationship. Manet signed them, "Un de vos admirateurs les plus convaincus."¹⁷ He wrote,

Les feuilles sont tous les jours maintenant, pleines de votre éloge, permettez-moi de m'en réjouir aussi, puisque vous avez bien voulu me demander quelquefois conseil, mais il me semble

¹⁵Édouard Manet to Eva Gonzalès, quoted in Roger-Marx, n.p. This letter is dated 19 novembre 1870. Also reproduced in part in Sainsaulieu and de Mons, p. 14. No such portrait exists today.

¹⁶Suzanne Manet to Eva Gonzalès, 22 février 1871, quoted in Sainsaulieu and de Mons, p. 14 and in Wilson, cat. no. 107.

¹⁷Roger-Marx, n.p.

que le succès que vous méritez depuis longtemps s'affirme cette année...¹⁸

and

Quel malheur que vous ne vous soyez pas recommandée de quelque Bonnat ou de quelque Cabanel. Vous avez eu trop de courage et, cela, comme la vertu, est rarement récompensé.¹⁹

These attest to her continuing work in as his student.

Eva exhibited La Plante favorite (pastel, 1872; Pl. X) and L'Indolence (1871-1872; Pl. I) in the 1872 Salon. Again, she presented herself as a student of Chaplin. Émile Zola praised L'Indolence, writing in La Cloche,

Je veux signaler aussi un adorable tableau de mademoiselle Eva Gonzalès...qui représente une jeune enfant, une naïve figure, vêtue de rose, avec un fichu de mousseline noué chastement sur le cou. C'est tout simplement exquis de fraîcheur, de blancheur; c'est une vierge tombée d'un vitrail et peinte par une artiste naturaliste de notre âge.²⁰

Jules Clarétie discussed it at length,

Mlle Eva Gonzalès, la fille de notre sympathique confrère, a exposé un portrait de jeune fille auquel elle donne ce titre: L'Indolence. C'est une figure assise, une jeune fille vêtue d'une robe d'un rose tendre, avec un fichu de gaze autour de la taille. Elle regarde devant elle, les prunelles rêveuses. Sa main laisse tomber paresseusement un délicieux bouquet de violettes, et rien n'est gracieux comme le dessin de ce bras lassé. Mlle Gonzalès est élève de M. Chaplin. On la prendrait plutôt ici pour élève de Goya. Il y a, dans l'oeuvre de ce maître, des tableaux ainsi

¹⁸Édouard Manet to Eva Gonzalès, juillet 1880, quoted in Wilson, cat. 107.

¹⁹Roger-Marx. n.p.

²⁰Émile Zola, "Lettres parisiennes," La Cloche, 12 mai 1872, p. 2.

gracieux, doucement estompés, poétiquement fondus, comme celui-ci, d'une sorte de lumière d'un ton lilas. Cette charmante Indolence est l'oeuvre d'une artiste d'un talent rare, qui prend le pinceau après avoir manié le pastel comme Rosalba.²¹

Others also commented upon these two paintings in the 1872 Salon. Of Eva's L'Indolence, Burty declared, "L'allure est toute simple et c'est la vraie lumière de l'extérieur qui détermine les reflets, les baigne, les colors. Goya eût signé un satisfecit,"²² and Théodore de Banville, "la plus ingénue des jeunes filles parisiennes est assez spirituelle pour aller demander à M. Chaplin le secret de ne pas faire du Chaplin."²³ Concerning La Plante favorite (Pl. X), Castagnary stated "Le meilleur des pastels exposés,"²⁴ and Duranty wrote "cette manière fine, légère, argentée...."²⁵ Théodore de Banville wrote to Emmanuel Gonzalès on December 18 announcing the third volume of Camées parisiens and thanking Eva, who

²¹Jules Clarétie, Peintres et sculpteurs contemporains (Paris, 1874), p. 263, quoted in Sainsaulieu and de Mons, p. 112. The reference to Rosalba is to the Rococo artist Rosalba Carriera (1675-1757), who created a fashion for pastel portraiture among the lower aristocracy in Italy and in France for which she received high honors.

²²Philippe Burty, quoted without reference in Roger-Marx, n.p.

²³Théodore de Banville, quoted without reference in Roger-Marx, n.p.

²⁴Jules Castagnary, quoted without reference in Roger-Marx, n.p.

²⁵Edmond Duranty, quoted without reference in Roger-Marx, n.p.

... avec une si grande bonté a bien voulu pour me faciliter la tâche, se soumettre à un ennui dont je ne puis la récompenser, car pour bien décrire en quelques lignes sa beauté d'une distinction si haute et si pure, il faudrait l'ingéniosité de Gavarni ou de Balzac....²⁶

On December 20, 1872, Eva received a letter from the Ministry of Public Instruction, Culture and Fine Arts granting her permission to copy a painting by Palma, L'Annonce aux Bergers (according to Sainsaulieu and de Mons, probably the painting, L'Adoration des Bergers avec une Donatrice by Palma Vecchio [1525-1528; Pl. XI]). This copy, if it was done, has since been lost.²⁷ The following day, she received an honorable mention for Le Thé (1865-1869; Pl. II), which she was exhibiting at the Universal Exposition in Lyon. The Salon jury of 1873 refused Eva's painting Les Oseraies (Ferme en Brie) (1871-1872; Pl. XII). She exhibited it in the Salon des Refusés instead, where, for the first time, she claimed to be the student of both Chaplin and Manet.²⁸

While there is no mention of specific gallery patronage before 1874, there is a letter in March of this year from Alexandre Dumas fils to Emmanuel Gonzalès relating that he had seen "une bien jolie étude de femme [d'Eva Gonzalès]

²⁶Sainsaulieu and de Mons, p. 16.

²⁷Ibid.

²⁸Ibid.

chez Durand-Ruel, et d'une couleur exquise."²⁹ Sometime during the winter, Eva and Léon Leenhoff posed in her studio on the rue Bréda for the pastel sketch by Manet, Dans la loge (1874; Pl. XIII).³⁰ Apparently, she was given the sketch to use as inspiration for the painting, Une Loge aux Italiens (1874; Pl. XIV).³¹ When submitted to the Salon jury of 1874, it was rejected, though the jury accepted her pastel, La Nichée (1873-1874; Pl. XV).³² Eva again indicated she was a student of Chaplin and Manet and, as Roger-Marx expresses, "Ces deux noms doivent hurler d'être ainsi accouplés."³³ The art critic, Jules Clarétie, was outraged by the Salon's denial of her Une Loge aux Italiens. He wrote to her father saying: "Merci de m'avoir fait voir cette peinture tout à fait remarquable. Le refus de ce tableau n'est explicable que par la manetophagie qui s'est emparée du jury, mais ce n'en est pas moins la plus criante des injustices."³⁴

²⁹Alexandre Dumas fils to Emmanuel Gonzalès, mars 1874, quoted in Sainsaulieu and de Mons, p. 16.

³⁰Ibid. Also, see Orienti, cat. number 259.

³¹Several sources have alluded to this possibility including Orienti, p. 109 and Sainsaulieu and de Mons, p. 16.

³²The State later bought Une Loge aux Italiens for the Musée du Luxembourg.

³³Roger-Marx, n.p.

³⁴Sainsaulieu and de Mons, p. 16. The term manetophagie literally refers to a fear of Manet's style.

Eva exhibited it at her atelier, where Dumas remarked, "Il y a là les dessous de Velasquez."³⁵ Later that summer, she exhibited it in the Salon triennal de Gand (Ghent, in Belgium) and received the praise of Camille Lemonnier, the director of L'Art universel (Brussels), who wrote

...chacun s'émerveille de trouver dans une très jeune artiste tant de tempérament, une si extraordinaire vision du monde réel, une virtuosité si présente et des qualités que, tout en la reangeant dans l'école de Manet, ils tendent par certains côtés supérieurs au maître même.³⁶

During this same year, she also exhibited Le Thé (1865-1869; Pl. II) and an unidentified work, entitled Prélude, in London at the International Exhibition.³⁷

She did not show any works in the 1875 Salon, although a letter from Manet dated May 26 says "Templaer exposera [vôtre] tableau quand vous voudrez. Dépêchez-vous de le terminer vite et bien."³⁸ After the rejection of Une Loge aux Italiens, in 1874, she went less regularly to Manet's studio on the rue Guyot and he was concerned that it was his reputation which worked against her. He wrote to her, "Voilà bien longtemps que vous ne m'avez appelé en consultation, est-ce que mes insuccès m'auraient attiré

³⁵Alexandre Dumas, quoted without reference in Claude Roger-Marx, n.p.

³⁶Sainsaulieu and de Mons, p. 16.

³⁷Ibid., p. 62. The author does not mention the location.

³⁸Ibid., p. 17. The work was not identified.

vosre mépris?"³⁹ On July 12, she received a letter from "du ministère de l'Agriculture et Commerce, commission supérieure des expositions internationales, lui demandant de bien vouloir venir 'retirer une médaille de l'Exposition internationale de Londres.'"⁴⁰

In May, 1876, she exhibited Le Petit lever (1875-1876; Pl. XVI) in the Salon. In praise of this painting, Castagnary wrote, "la toilette, la glace les flaçons touchés avec finesses, la justesse des mouvements, l'harmonie charmante de l'ensemble. Jamais, Gonzalès n'a fait mieux."⁴¹ Duranty wrote to her father that he had seen the painting and liked it, "il est très fin, très personnel."⁴² He regretted that her earlier work, Une Loge aux Italiens, was not in the exhibition.

Chaplin's interest in Eva's career continued into this era. He wrote her father,

...Quant à ma chère élève, dites-lui bien que je l'aime toujours, que je suis toujours à son service et qu'elle me trouvera toujours si peu que je sois bon à quelque chose. Elle est grande fille

³⁹Édouard Manet to Eva Gonzalès, quoted without reference in Roger-Marx, n.p.

⁴⁰Sainsaulieu and de Mons, p. 17.

⁴¹Jules Castagnary, quoted without reference in Roger-Marx, n.p.

⁴²Edmond Duranty to Emmanuel Gonzalès, 13 mai 1876, quoted in Sainsaulieu and de Mons, p. 17.

maintenant, qu'elle marche seule, sans trop regarder ce qui se passe autour d'elle.⁴³

Camille Lemonnier encouraged her, writing to her father, asking that she prepare for the Brussels 1877 Salon, "Il ne faut pas que mademoiselle votre fille s'endorme sur ses premiers lauriers."⁴⁴ Manet wrote directly, asking if her two current works were finished and telling her that if she ever needed him he would be at her disposal.⁴⁵ However, she would not exhibit any works in the 1877 Salon in Paris, nor anywhere else that year, though no reason is given in the literature.

Eva did exhibit two paintings and two pastels in the 1878 Paris Salon, respectively: Miss et bébé (1877-1888; Pl. XVII) and En Cachette (1877-1878; Pl. XVIII); and, Le Pannier à ouvrage (1877-1888; Pl. XIX) and Pommes d'api (1822-1878; Pl. XX). Critics were more indifferent than before, providing only brief descriptive statements. For example, the art critic, Eugène Véron described Miss et bébé (Pl. XVII) in L'Art as

Dans Miss et Bébé est joli. L'aspect à distance, en est satisfaisant et "l'impression" est à peu près complète. Mais Miss est loin d'être au même point. Pendant que Bébé jouit d'un modelé suffisant, Miss reste à l'état de japonaise en

⁴³Charles Chaplin to Emmanuel Gonzalès, 15 février 1877, quoted in Sainsaulieu and de Mons, p. 17.

⁴⁴Ibid.

⁴⁵Ibid.

teintes plates. Pourquoi cette partialité à l'égard [sic] de Bébé?⁴⁶

Maître Bonneau, Notary of Paris, issued the marriage license for Eva Gonzalès and Henri Guérard in January, 1879. The civil ceremony was in the Mairie of the ninth arrondissement on February 15. Witnessing were the editor, Henri Justin Dentu; the artist associate and doctor friend of many impressionist artists, Paul Ferdinand Gachet; the director of the journal Le Siècle, Philippe Jourde; and, Édouard Manet. Two days later, the religious ceremony took place, probably in Nôtre-Dame-de-la-Trinité as this is the parish where the family's funeral services were held later.⁴⁷

That April, Henri Guérard was transferred to an artillery regiment, the Caserne des Grandes Écuries in Versailles.⁴⁸ In May, Eva exhibited at the Salon, Une Loge aux Italiens (Pl. XIV) and two pastels, Portrait of Mlle. S.. (1878-1879; Pl. XXI) and Tête d'enfant (1879-1880; Pl. XXII). Critical opinion was divided concerning Une Loge.

⁴⁶Eugène Véron, "Le Salon de Paris, scènes de la vie contemporaine," L'Art XIV (1878), pp. 161-162. His reference to Japonisme in Eva's work may come from her association with Guérard, or from components seen in the works of Stevens and, by this time, Degas.

⁴⁷This is my opinion as no one has recorded where the religious ceremony was held and inquiries to the church have not been answered.

⁴⁸Sainsaulieu and de Mons, p. 19.

The perception was that she had already shown this painting too much.⁴⁹

Recorded in her entry for the 1880 Salon was the fact that she was living at 15, rue de Bréda, along with the information that she was a student of Chaplin and Manet. She only exhibited one pastel, La Demoiselle d'honneur (1879; Pl. XXIII), the object of unanimous praise in the press. Perhaps the reason for only one entry is that her mother had died early in the year and she had been preoccupied with nursing her.⁵⁰ During the summer, Eva and Henri spent their vacation in Honfleur, residing at 114, rue Haute.⁵¹ Manet continued writing to them during the year, telling her:

J'aurais voulu un croquis de vous par vous, chère Mme Eva, et je ne vous en tiens pas quitte. J'ai un peu abîmé votre Henri; mais vous ne m'en voudrez ni l'un ni l'autre. Je pourrais le faire facilement mieux, en le faisant plus ressemblant...⁵²

In November she wrote him, "Devant les dernières horreurs que j'ai faites, je prends l'engagement de ne plus m'occuper de peinture."⁵³

⁴⁹Ibid.

⁵⁰Ibid. Madame Emmanuel Gonzalès died on February 22, 1880. The notice is in Le Temps, 25 février 1880.

⁵¹Ibid.

⁵²Édouard Manet to Eva Gonzalès, 27 septembre 1880, quoted in Sainsaulieu and de Mons, p. 19.

⁵³Ibid.

Eva did not exhibit in the Salon of 1881, though no reason is given for this in the literature. She went on holiday in Dieppe during the summer and received a rather melancholic letter from Manet,

...Comme vous, hélas, nous avons eu à supporter un temps horrible. Car je crois qu'il y a bien un mois et demi qu'il pleut ici. Aussi, parti pour faire des études dans le parc dessiné par Lenôtre, j'ai dû me contenter de peindre simplement mon jardin, qui est le plus affreux des jardins. Quelques natures mortes, et voilà tout ce que je rapporterai; sans compter que j'ai été un peu éprouvé par ce déluge, et que nous n'avons pu profiter de toutes les avances que nous faisait un voisinage charmant. Le vigoureux Guérard a toutes les chances. Il rencontre et Guillemet et Renoir.

Je crois que vous, chère Madame, vous avez profité du mauvais temps pour ne rien faire. Cependant, quelques bons pastels, comme vous savez les faire, peuvent très bien s'exécuter pendant la pluie, chez soi...J'ai lu ce matin, dans le *Figaro*, qu'Emmanuel Gonzalès était de retour à Paris. C'est ce qui va nous arriver de samedi en huit. Il est temps de rentrer chez soi. J'espère que le mois d'octobre sera assez beau pour commencer quelque chose pour l'exposition prochaine... Adieu, chère Madame. Nos amitiés à vous tous.⁵⁴

In January, 1882 Eva exhibited in the Brussels Salon.⁵⁵ She showed the pastel, Au Bord de la mer (1881; Pl. XXIV), in the Paris Salon of 1882. She also exhibited two works, La Toilette (also known as Le Petit lever, Pl. XVI) and Une Modiste (pastel, 1882; Pl. XXV), in the Cercle

⁵⁴Édouard Manet to Eva Gonzalès, 23 septembre 1881, quoted in Sainsaulieu and de Mons, p. 19.

⁵⁵Ibid. According to the author, the catalogue of this exhibition has not been found, but there is a reference to the exhibition in La chronique des arts et de la curiosité of January 21, 1882.

Volnay (artistique et littéraire). In August, she and her sister traveled to Dieppe, while her husband remained in Paris.

Eva exhibited the pastel Une Modiste (Pl. XXV) in the 1883 Salon, but the events of April and May took precedence. On April 19, Eva's birthday, she gave birth to what would be their only child, Jean-Raymond Guérard. The birth took place in her father's home, 11, rue Bréda. That same day, Manet underwent the amputation of his leg. Then, on April 30, Manet died. The funeral mass was at Saint-Louis d'Antin, with the burial in the Passy Cemetery on May third. Three days later, in her father's home, Eva died of an embolism. Manet was fifty-one; Eva, thirty-four.

...it may have been her trip to pay her last respects to her mentor, who had been fascinated by her dark, good looks and who had earlier painted her portrait, which quickened her own death. Gonzalès had been very ill herself, and she took the excursion against the advice of her doctors.⁵⁶

Roger-Marx writes:

le 5 mai, on la trouve assise sur son lit,
expirant, près d'un berceau, des fleurs à la main.
Une embolie l'a frappée alors qu'elle tressait une
couronne pour la tombe de son maître. Cette union
dans la mort - et si rapide - de deux êtres que

⁵⁶"The Impressionist Tradition: Masterpieces from The Art Institute of Chicago". Catalog entry published in Japanese for an exhibition of the work Girl with Cherries at the Seibu Museum, Tokyo, Fukuoka Museum, and Kyoto Municipal Museum of Art. No text is cited. The English translation comes from the Art Institute's file on the artist.

n'avait cessé d'unir le travail, bouleversa tous les coeurs.⁵⁷

The mourners attended her funeral mass at Nôtre-Dame-de-la-Trinité with burial in Montmartre Cemetery on May ninth. Frédéric Thomas, a family friend, lawyer and author, gave the eulogy.⁵⁸

Eva's father, her husband, and Manet's godson, Léon Leenhoff organized a retrospective exhibition of her oeuvre; it opened on January 16, 1885. The journal, La Vie Moderne, located at 30, place Saint-Georges hosted the exhibition in its salon. Philippe Burty wrote the catalog préface and Théodore de Banville's cameo was reprinted in it. Eighty-eight works were shown, including pastels, oils and a drypoint print. The Hôtel Drouot offered a sale of her works on February 20, 1885; it was a failure and the family had to buy back almost everything. After the sale, the State acquired Sur le seuil (also called L'Entrée du jardin, 1871-1872; Pl. XXVI) and La Nichée (1873-1874; Pl. XV). Since then, her works have since appeared in several exhibitions: the 1907 and 1923 Salon d'Automne; the Galerie Bernheim-Jeune, 1914; Galerie Marcel Bernheim, 1932; and, Galerie Alfred Daber, 1950. Her works also have appeared in several group exhibitions, featuring her with her

⁵⁷Roger-Marx, n.p. The date he gives is incorrect as she died on May 6.

⁵⁸Sainsaulieu and de Mons, p. 20. Thomas also was the president of the Société des Gens de Lettres from 1868 to 1870.

contemporaries, such as the most recent in Paris, Les Femmes impressionistes, 1993.

Her father died on October 15, 1887, at his home, 11, rue Bréda. The following year, on September 17, Henri Guérard married her sister, Jeanne. Jeanne and Henri Guérard continued to exhibit their own works and were among the underwriters for the acquisition by the state of Manet's Olympia in 1889. Henri died March 24, 1897, and Jeanne died October 31, 1924.

CHAPTER II
THE GONZALÈS FAMILY

Introduction

Primarily, Eva Gonzalès' major works feature her family. These include portraits and various genre scenes, where identities are apparent and activities significant. Since their identities were so apparent to contemporaries, an understanding of each family member will make Eva's content clearer.

Without strong family support and encouragement, her talent would not have been developed and recognized. Before the middle of the nineteenth century in France, it was most unusual for a middle class woman to become a working artist; this even though women frequently took some training in drawing and the other arts.¹ Only a handful had managed to become successful artists, however, by the end of the 1860s. Most of these came from families that evidenced a strong artistic heritage. Eva came from such a family. In addition, very few women had as much familial support as Eva

¹The state of art education for women in France will be discussed in the following chapter.

did. Her family, especially her mother and sister, were her encouragement, active participants and source of subjects.

Louis-Jean-Emmanuel Gonzalès (1815-1887), father

Her father was a well-respected, prominent writer and critic. Eva, thus, grew up in a home where interest in the arts was encouraged and developed on a daily basis. The writers, critics and artists of her father's circle met at their home to discuss the issues of the day.

An accounting of her father's relationships and career provides a broader understanding of the environment in which Eva lived her childhood, and characterizes the freedom her father provided for her in pursuit of being an artist. Through these contacts, she absorbed current ideas, becoming acquainted with current subjects and grew to be committed to the principles of the contemporary, even vanguard literary and artistic attitudes.

In the sixteenth century, Charles III of Spain, known as the Holy Roman Emperor Charles V, enobled members of twelve branches of the Gonzalès family living in Monaco. Eva's father, Emmanuel, was a descendant of one of these. He was born in Saintes, October 25, 1816, the son of Jean-Emmanuel-Charles Gonzalès, a prominent doctor who was then head of the local military hospital. Eva's grandfather had been present at the siege of Toulon, and had served as an army doctor during the Directoire and Empire in Italy; as a

doctor, he had taken an active part in the Egyptian campaigns. As well, his service in Germany, Dalmatia and Spain were said to have distinguished him for his "services méritoires pour la santé des troupes."² Later, he went on campaign with the French army in Spain (1823), where he was Doctor in chief of the army corps of Maréchal Marmont; after 1830, he was with the northern branch of the army under Maréchal Gérard during the siege of Anvers. Among his ancestors was the famous Spanish theologian, Tirto Gonzalès, who was a Jesuit general.³

A contemporary biography (1856), written by Eugène de Mirecourt, describes Eva's father, relating his youthful exploits and detailing his personality. When ten years old, Emmanuel:

lutta sur le piano de la manière la plus victorieuse avec le jeune Thalberg, qui fut obligé d'aller chercher ailleurs qu'à Nancy des admirations pour son habileté précoce.

Notre héros, satisfait de ce premier triomphe, laissa de côté l'harmonie musicale, pour ne plus s'occuper que de l'harmonie du style.

Ceci nous explique pourquoi Thalberg devint un virtuose célèbre.⁴

²Nouvelle biographie générale depuis le temps les plus reculés jusqu'à nos jours, avec les renseignements bibliographiques et l'indication des sources à consulter, vol. 21 (Paris: Librairie de Firmin-Didot et Cie, 1877), p. 244. Biographical information also in "Dernières nouvelles", Le Temps (16 octobre 1887), p. 4.

³"Dernières nouvelles," Le Temps (16 octobre 1887), p. 4. No dates for Tirto Gonzalès are available.

⁴Eugène de Mirecourt, Les Contemporains, vol 4: Emmanuel Gonzalès (Paris: Gustave Havard, 1856), p. 56-57.

During his teens, Emmanuel Gonzalès, who was chairman, along with some of his friends, founded their own Romantic literary cénacle. The group met in a loft at school where they held debates until one of the floorboards collapsed dropping them through the floor to the dining room below.⁵ His imagination led him to take on the guise of "Charles-le-Téméraire"⁶ (Charles the Reckless), and lead a nighttime attack on the sentinels of his father's workplace.⁷

According to Mirecourt,

Enhardie par l'impunité, la troupe chevaleresque s'échauffe, pratique une brèche dans la palissade du jardin fruitier des religieuses de l'hôpital, et notre Téméraire, avec sa lance, charge impétueusement une recrue alsacienne, peu initiée à la stratégie pour rire de M. d'Arlicourt, et qui eût embroché net le duc de Bourgogne, si celui-ci ne lui eût jeté sa grande lance au travers des jambes, tout en ayant recours à une retraite prudente et précipitée.⁸

To prevent his son from committing further acts of mischief, Charles Gonzalès sent him to Monaco to live with his grandfather. There he got into further mischief by

démarrant les bateaux de la douane pour aller à la recherche d'îles inconnues, coupant les filets de pêche, et ne revenant au palais que pour y rafraîchir avec des arrosoirs, par simple bonté

⁵Ibid., pp. 58-59.

⁶Charles, Duke of Burgundy was a character in Solitaire (1821) by Vicomte Charles-Victore Prévôt d'Arlicourt. He was killed under the walls of Nancy and engulfed with his troops in the Saint-Jean pool. According to Mirecourt, p. 60.

⁷Ibid., p. 61.

⁸Ibid., p. 62.

d'âme, assurait-il, les malheureuses sentinelles qui cuisaient au soleil italien.

Moins jeune, il eût assurément détroné le prince.

Ne le pouvant pas alors, il se contenta de mutiler et de réduire en poudre avec l'ardeur farouche d'un jacobin le blason de sa propre baronnie.

Subsequently, his mother was obliged to return him to Lorraine.

Emmanuel became a serious student on his return and pursued his classical studies in Nancy. He started to write short stories for Patriote de la Meurthe under the pseudonyms of Henri Royer and Augustus Stewart.¹⁰ This was done to conceal his authorship from his parents who would not have approved of writing as a vocation. Under his father's continuing influence, Emmanuel went to Paris to study law, but soon changed again to writing. He was ambitious. He not only published in several literary journals under his own name, but also under several noms de plume including Melchior Gomez, Ramon Goménil and Caliban.

Emmanuel Gonzalès befriended several writers, Paulin Limayrac, Paul-Henri-Joseph Gentilhomme (known as Molé-Gentilhomme), Eugène Labiche, Édouard Thierry, Ferdinand Dugué, Hippolyte Prévost, Hippolyte Lucas, Jules Belin and Auguste Lireux. They were among the first members of a

⁹Ibid., pp. 63-64.

¹⁰Marie-Caroline Sainsaulieu et Jacques de Mons, Eva Gonzalès: 1849-1882 Étude critique et catalogue raisonné (Paris: La Bibliothèque des Arts, 1990), p. 21.

cénacle which met on the rue Saint-Hyacinthe-Saint-Michel in a wing of the old Stuarts palace.¹¹

During this early period in Emmanuel's career, he also attended the literary cénacle of Mme Mélanie Waldor, who "ouvrait un cercle éclectique, où se coudoyaient la vieille et la jeune littérature."¹² This cénacle included Alexandre Dumas père, Alphonse Karr, Jean-Baptiste Pongerville (from the Académie française) and Henri Berthoud (then director of the Musée des familles), as well as Emmanuel and some of his friends (Paul Gavarni; Édmond Texier, editor of Le Siècle; and, a third, whose name is not revealed by Mirecourt). At this time, the editor of La Presse asked him to write some articles on the "Spanish situation" which would appear more informed as a result of their having an author with a Spanish name. He had a quarrel with the editor and left to work at Le Siècle with his close friend Édmond Texier.

Several short stories were printed in Le Siècle during the 1840s, including Gracioso, Giangurgolo and Le Tailleur de Leyde. Mirecourt describes them as being "oeuvres plus dramatiques encore, plus sombres, plus sinistres, mais remplies de mouvement et de qualités attachantes."¹³ Emmanuel Gonzalès became editor in chief of Caricature, a

¹¹Mirecourt, pp. 68-69. This is the Hôtel de Sens.

¹²Ibid., p. 70.

¹³Ibid., p. 78.

satirical journal, and worked with Honoré de Balzac, Alphonse Karr, Louis Desnoyers, Léon Gozlan, Eugène Guinot, Théophile Gautier, Alexandre Dumas, Édouard Ourliac and Taxile Delord. He sent a series of anonymous reviews to Le Figaro entitled "Galérie des Grands Hommes en miniature."

Emmanuel Gonzalès was the vice president of the Société des Gens de Lettres from 1852 to 1855 and became president in 1864. He received the Cross of the Legion of Honor in August, 1861. Among his many accomplishments are: collaboration in founding La Revue de France in 1835; treatises on Spain in La Presse; reviewing under the titles "Flâneries cosmopolites" and "Voyages en pantoufles" in Le Siècle; and, editing Le Juif errant (1834-1835) and Revue des voyages (1852-1853). He also found time to write many novels which were published in paperback versions. His most successful, Les Frères de la côte (2 volumes, 1844), was reprinted twenty-five times¹⁴ in four languages. In 1856, he unsuccessfully attempted to transform it (in collaboration with Henri de Kock) into a theatrical drama. The play, containing five acts and eight "tableaux," debuted at the Théâtre Impérial du Cirque on July 5, 1856.¹⁵

¹⁴M. Prevost, et al., Dictionnaire de biographie française, vol. 16 Fasc. 93 (Paris: Librairie Letorezey et Ciné, 1984), p. 1983.

¹⁵Bibliographie de la France, ou journal général de l'imprimerie et de la librairie (Paris: Chez Pillet Aîné, 1856), p. 802.

While Emmanuel Gonzalès was quite busy, he took time for family vacations in Monaco at his estate in the Bas-Moulins quarter. There he "occupait ainsi ses loisirs à embellir, à orner sa demeure et à écrire des nouvelles."¹⁶

A series of articles, both published in Le Siècle in 1871 and printed in a single book in 1860, entitled Mes jardins de Monaco, convey the principality's attraction for him.

Émile Zola became acquainted with him beginning in the late 1860s. He wrote Emmanuel asking for a copy of Voyages en pantoufles,

Je n'ai reçu vos *Voyages en pantoufles* qu'avant-hier. Vous pouvez compter absolument sur moi. Seulement, le marbre est bien encombré. Si le compte rendu souffre quelque retard, ne vous croyez pas oublié. Votre bien dévoué.

Zola later consoled him after the death of his daughter, Eva, writing:

J'ai bien regretté de ne pouvoir aller vous serrer la main et donner un dernier témoignage de douloureuse sympathie à celle que vous avez perdue. Votre lettre renouvelle mes regrets. Mais je suis ici, en ce moment, dans tous les tracas, et avec ma femme assez mal portante. Notre voyage pour la mort de Manet nous avait épuisés.

Que voulez-vous? ce sont des coups de foudre qui font prendre la vie en haine. J'ai voulu vous écrire encore pour mettre plus étroitement ma main dans la vôtre.

¹⁶Sainsaulieu and de Mons, p. 21.

¹⁷Émile Zola to Emmanuel Gonzalès (1 juillet 1869), quoted in B.H. Bakker, Correspondance Émile Zola, II (Montréal: Bibliothèque Nationale de Québec, 1983), p. 201.

Nos amitiés à toute votre famille désolée, et bien affectueusement à vous.¹⁸

In addition, Zola gave the address at the unveiling of the bust of Emmanuel Gonzalès on October 25, 1891. He praised him for the work he had done as a founding member of the Société des Gens de Lettres and as a novelist, saying:

D'ailleurs, n'est-ce donc rien que d'avoir amusé toute une époque? Gonzalès appartient à l'âge héroïque des conteurs, à ces temps déjà fabuleux de la création du roman-feuilleton, lorsqu'il se distribuait, sous les fenêtres des héroïnes, tant de coups d'épée. Ces belles imaginations ont passionné nos mères, et nous sommes certainement un peu faits de ces contes,¹⁹ dont elles tournaient si fiévreusement les pages.

He went on to relate a story concerning one of Emmanuel Gonzalès' novels, Les Frères de la côte, as one of his favorites from his youth. When Zola was fourteen, he became an avid reader during an extended illness. In his address during the installation of a commemorative bust of the author, he compared the novels by Emmanuel Gonzalès, especially the one previously mentioned, most favorably, saying

j'ai dévoré tout un cabinet de lecture....Tous les grand conteurs, les Dumas, les Eugène Sue, les Féval, les Elie Berthet y passèrent....de tant d'oeuvres englouties goulument, une surnage encore

¹⁸Émile Zola to Emmanuel Gonzalès (12 mai 1883), quoted in Correspondance Émile Zola, IV, p. 392. Zola was in Médan at the time.

¹⁹From Zola's address reprinted in Sainsaulieu and de Mons, p. 23.

dans ma mémoire en traits ineffaçable: les Frères de la côte, d'Emmanuel Gonzalès.²⁰

According to Sainsaulieu, Eva Gonzalès only painted her father's likeness once. This might appear unusual when the main focus of her artistic portrayals was her family. Many other women artists in the Realist and Impressionist circles also painted portraits of family members; most of these were of women and children, few are of husbands or fathers. Also, very few women artists of Eva Gonzalès' circle painted any portraits of men.

It has often been stated that it wasn't proper for an unmarried woman artist to ask a man to sit for her.²¹ But there are many portraits of men, who were not family members, by women who exhibited in the Salon during this time, including the following portraits by Mlle Nélie Jacquemart, a student, like Eva, of Charles Chaplin; Portrait de M. Benoit-Champy, Président de tribunal civil de la Seine (1869), Portrait de S.E.M. Duruy, Ministre de l'instruction publique (1869), considered "the second best portrait in the Salon...",²² and Portrait de M. le Maréchal

²⁰Émile Zola, printed in "La buste d'Emmanuel Gonzalès," Le Journal de Monaco, 3 novembre 1891, p. 3.

²¹Whitney Chadwick, Women, Art, and Society (London: Thames and Hudson Ltd., 1990), p. 217. Also, Kathleen Adler and Tamar Garb, Berthe Morisot (Oxford, Phaidon Press Ltd., 1987), p. 28.

²²Charlotte Elizabeth Yeldham, Women Artists in Nineteenth Century France and England, Their Art Education, Exhibition Opportunities and Membership of Exhibiting Societies and Academies, with an Assessment of the Subject

Canrobert (1870) for which she won a first class medal.²³

During the 1870s, Jacquemart received critical praise for her portraits of celebrated professional and political men.²⁴ There is not much information on these paintings, so it is difficult to ascertain whether the artist was commissioned to paint them or whether she asked her subjects to sit for her. Eva did few commissioned paintings, and none of them are male portraits.

According to Sainsaulieu, the figures represented in the genre/landscape, Étude sur la plage (1875-1876; Pl. XXVII), are most likely the artist's parents. She worked on this painting, now in a private collection, during a vacation in Dieppe. This city was not only one of the artist's family's favorite vacation spots, but also a popular tourist location for swimming. Two figures sit in the foreground on an empty stretch of beach. Two changing tents appear in the distance and the ocean lies to the figures' right.

In opposition to Sainsaulieu's identification, I am not convinced that this painting depicts the artist's parents. Even though the painting of the male figure is, at best, handled roughly, when compared to an engraving (nd; Pl.

Matter of Their Work and Summary Biographies, Vol. 1 (New York and London: Garland Publishing, Inc., 1984), p. 215.

²³I have not found any reproductions of any of these paintings.

²⁴Yeldham, p. 215.

XXVIII) and a photograph of the artist's father (nd; Pl. XXIX), the figure's profile, hairline, mustache and manner do not correspond. The female figure bears a closer resemblance to portraits of Eva's younger sister, Jeanne, than to those of the artist's mother, Marie, who most often is portrayed with a wistful melancholic countenance.

Could the young man be a suitor or a family friend? Jeanne would have been twenty-three years old at the time this work was executed; however, there is no mention in the existing literature as to whom this person might be. His identity and the greater certainty of hers remains in question but, on comparative visual grounds, the two figures are not the artist's parents.

Marie Céline Ragut Gonzalès (?-1880), mother

There is little documentation concerning Emmanuel Gonzalès' wife, Marie. Not even a birth date or the names of her parents are known. Roger-Marx informs us that she was Walloon, a musician and beautiful. Sainsaulieu relates that she was a mezzo-soprano and sat for at least five of Eva's paintings. In 1856, Mirecourt described her as "une femme accomplie, une perle rare, que la société parisienne la plus élégante s'est empressée de conquérir pour son écrin."²⁵ In his article, Paul Bayle characterizes her as "musicienne émérite, vantée par les poètes, était à la fois

²⁵Mirecourt, p. 92.

d'une timidité presque maladive dont elle dota sa fille aînée, et d'une nonchalance non sans charme qui fut l'héritage de la cadette."²⁶ She accompanied her daughters everywhere in the characteristic role of a bourgeois mother as chaperon, taking them to safety in Dieppe during the Franco-Prussian war, July, 1870, until July, 1871. Together, they vacationed on the Normandy coast, at times when Emmanuel Gonzalès was not present.

Properly, it was to Eva's mother that Manet first wrote asking for permission to paint Eva's portrait:

Si Mlle Gonzalès et vous êtes toujours dans les mêmes dispositions, je serai bien aise de commencer le portrait dimanche à l'heure qui vous conviendra - pour plus de commodités je le ferai chez moi, rue de Saint-Pétersbourg 49, j'ai un petit salon qui peut me servir d'atelier - Si vous le permettez, j'enverrai chercher dimanche matin la toilette de Mademoiselle Gonzalès.²⁷

Since chaperons accompanied young unmarried bourgeois women wherever they went, this was an understood invitation to Madame Gonzalès as well. Because this role was most often filled by a young woman's mother, Marie Gonzalès most likely accompanied her daughters to Manet's studio.

The paintings for which Mme. Gonzalès posed give the best clues to her personality and her relationship with her daughters. The artist's mother is identified by Sainsaulieu

²⁶Paul Bayle, "Eva Gonzalès", La Renaissance (juin 1932), p. 111. Bayle does not cite how he knows this, but it does make for an interesting description of the characters of Eva, the elder daughter, and Jeanne, the younger.

²⁷Sainsaulieu and de Mons, p. 12.

as a model in five paintings,²⁸ although there are several others in which the figure portrayed bears close resemblance. Of the representations identified by Sainsaulieu and de Mons, three are portraits and two have genre titles. One of the latter has already been discussed, Étude sur la plage (Pl. XXVII), which I doubt as a depiction of either Emmanuel or Marie Gonzalès. That Eva portrayed her mother in subject matter other than that of a portrait was somewhat unusual for a woman artist before this time.

The earliest depiction of Marie Gonzalès, Portrait de Madame E.G. [Emmanuel Gonzalès], mère de l'artiste (1869-1870; Pl. XXX) is a large (61.5 x 51 cm), signed pastel. She looks directly out at the viewer with parted lips as though about to speak and, even with a slight smile on her face, her eyes and countenance seem somewhat melancholic. Gonzalès adds colorful accents of bright cerulean in the hair ribbon and salmon to the feather and lips; this enlivens the work primarily done in neutral tones of a warm umber background and cool white and black of hair, clothing and fleshtones.

The Portrait de Madame E.G. [Emmanuel Gonzalès] mère de l'artiste (1873-1874; Pl. XXXI), shows Marie Gonzalès in profile, this time in three quarter length, with her head

²⁸Sainsaulieu and de Mons, pp. 78, 133, 138, 176, and 178. Although for me, her participation as the model for the female figure in Étude sur la plage is doubtful, see p. 49.

turned to the right looking down. There is a tremendous feeling of melancholy, even in glance and posture. This painting in The Ackland Art Museum, University of North Carolina, Chapel Hill, is mistitled, Portrait of Mme Guérard (Belle mère de l'artiste). It is not Henri Guérard's mother, but Eva's, as Sainsaulieu and de Mons correctly recognized.

A small oil painting (10 x 8 cm), Madame Emmanuel Gonzalès, Mère de l'Artiste (1875-1876; Pl. XXXII), similarly portrays her with a melancholic expression. While her face is portrayed frontally, her figure is in profile. She faces her right shoulder, but looks to our left, as though she has been momentarily distracted by something.

All of the portraits of her mother are sensitively handled, with Eva presenting an intimate view of her mother's tender, loving and wistful countenance. There seems to be a progression from directness to intense melancholy.

In the genre painting, Joueuse de Harpe (1873-74; Pl. XXXIII), Eva depicts her mother full-length, seated on a chair playing the harp.²⁹ Her back is turned toward the viewer and she looks out over her left shoulder to the left

²⁹Ibid., p. 138. The authors also cite that Henri Guérard made an engraving after this painting which was mentioned by Henri Béraldi, Les Graveurs du XIXe siècle, guide de l'amateur d'estampes modernes VII (Paris: Librairie L. Conquet, 1888), p. 272, but not by Claude Bertin in his memoirs of the École du Louvre, Henri Guérard, L'oeuvre gravé, 1975. This engraving is now lost.

side of the painting. As in many earlier paintings by Eva which contain a single figure, her mother is well lit and seen against a nondescript dark ground. This manner of presentation is similar to what we find in paintings in Manet's 'Spanish' style, as seen in The Spanish Singer (1860; Pl. XXXIV) or in Woman with a Parrot (1866; Pl. XXXV). The only evidence of space is given by the candle sconce on the wall in the upper right-hand corner of the painting; there is no indication of transition from floor to wall. Unlike Manet's style, Eva softened the edges of the figure and objects and the technique appears quite painterly, with thinner pigment applied to the surrounding ground, much more akin to the style learned from Chaplin. Marie Gonzalès wears a grey satin dress with pink ribbon sash, pink shoes, and a pink rose in her hair.³⁰ The tone of the painting is somber and subdued.

Upon close examination of other paintings by Eva Gonzalès, there are some figures who bear a very close resemblance to her mother. Marie Gonzalès may have been the model for La Passante (1869-1870; Pl. VII); this could be a memory of the artist's trip to Dieppe with her mother and sister during 1868, prior to her entering Manet's studio. The painting is only slightly smaller in dimensions (38.5 x 25 cm) and painted in a manner similar to that Eva will

³⁰In Mirecourt's biography of Emmanuel Gonzalès, the author discusses Gonzalès' love of the rose. See Mirecourt, pp. 83-84.

employ for Joueuse de harpe (41 x 27.5 cm; 1873-1874; XXXIII). It shows a single figure looking to the left, standing full-length against a dark ground. The rather somber, unrevealing expression is akin to Marie Gonzalès' expression while she is playing the harp. This painting received critical praise when exhibited in the Salon of 1870. By looking at these portraits one sees Eva's mother as a sensitive, introspective individual, but quietly melancholy. This depiction of her marks her increasing melancholy, which may be explained by the war, absence from Paris, her husband and friends.

She also appears to be the model for the mother in Le Goûter (1873-1874; Pl. XXXVI). In this unfinished painting, a young girl stands with her back to the viewer, facing Eva's mother. The woman is seen in full-length attentively listening to the child and seems about to place her plate of food on the table. Eva apparently did not complete the painting as the background and lower portion of the work were barely sketched onto the surface.

One important painting may be the sole record of the artist's mother and sister together. Le Petit lever (1875-1876; Pl. XVI) shows two figures in a bedroom setting. Neither of the sitters are identified by Sainsaulieu and de Mons. They are in front of a dressing table and their faces and activities are reflected in the mirror there. In comparing portraits of Marie and Jeanne Gonzalès with the

figures in this painting, it seems apparent that Marie Gonzalès was the model for the standing figure and Jeanne posed for the seated one. Marie is arranging her daughter's hair. Jeanne is most likely the model in front of the same mirror in La Nichée (1873-1874; Pl. XV). The context of these two paintings and their iconographic import will be discussed later. What is important is that the openness of Eva's mother has been changed by the war and with her return to Paris afterward, there seems to be a return to the intimacy of her family, privacy and her daughters' company.

Henri-Charles Guérard (1846-1897), husband

Eva Gonzalès' husband, Henri Guérard, was an artist. He supported and encouraged her work and, from all accounts, was a perfect foil for her talent and personality. Roger-Marx says of Guérard that he "apporte à la trop sérieuse jeune fille les qualités complémentaires qui font les bons méages. Son humeur enfantine, sa gaieté clownesque, contrastent avec la réserve d'Eva".³¹ Guérard was a great collector of contemporary paintings and prints as well as creating original works and copies after masters, both past and contemporary. His first works appeared in the review, Paris à l'eau-forte edited by Richard Lesclide in 1872.

³¹Claude Roger-Marx, Eva Gonzalès (Saint-Germain-en-Laye, France: Le Éditions de Neuilly, 1950), unpaginated.

Henri Beraldi, editor of Les Graveurs du XIXe siècle, guide de l'amateur d'estampes modernes (1888), states that,

Il est deux faces, suivant qu'il grave pour lui-même ou pour les autres. Quand il grave pour les éditeurs, il s'attache au fini de l'exécution.... Quand il grave pour lui, Guérard est un moderniste, impressionniste, manétiste, paysagiste, mariniste, japoniste, fantaisiste, alchimiste, essayiste, ¹l'imagination sans cesse en travail....³²

Although he worked in both painting and printmaking, Guérard was best known as an etcher; he worked in aquatint and mezzotint, as well. He exhibited in the Salon from 1874 until his death in 1897. His first exhibition of works at the 1874 Salon included, engravings of "six têtes pittoresques." He received medals for his work in the Salons of 1882 and 1889. In addition to being well recognized in France, he exhibited his work in England, Vienna (1882-1894) and Berlin (1895-1896). He left over one thousand engravings, etchings, lithographs and aquatints, done both in black and white and in color.³³ Guérard was a founding member, along with Félix Bracquemond, of the Société des peintres graveurs français, which originated in 1889. He wrote critiques of the Salon and made collaborative pictorial efforts for L'Art moderne, Revue encyclopédique and Gazette des beaux-arts (1881-1897). Guérard also created illustrations for books like, Les

³²Beraldi, p. 263.

³³The colored prints were not executed until after 1886.

châtiments³⁴ by Victor Hugo and L'art chinois (1887) and L'art japonais (1883) by Louis Gonse and works edited by Lesclide and Dentu. Guérard also was interested in inventing new procedures and tools for printmaking.

In addition to illustrating books and articles, Guérard created his own compositions of various subjects on differing types of objects that would be "plus tard des albums instructifs au point de vue de la physionomie de notre époque."³⁵ Among these items and subjects were, according to Beraldi,

cartes, menus, adresses, éventails, almanachs, croquis des bords de la mer, impressions sur Paris, c'est-à-dire sujets rapidement entrevus et plus rapidement rendus encore, un rien, une femme qui enjambe un ruisseau, un omnibus, un balayeur, la pluie....³⁶

Beraldi also states that, during his free time, Guérard liked to decorate bizarre fans, on which he painted "sur des étoffes aux couleurs et dessins variés, il jette des clowns, des masques japonais, des lanternes, des roquets, des grelots, des bateaux,...tout cela avec une fantaisie très singulière et très amusante."³⁷ Besides these illustrations, Guérard executed portraits of individuals,

³⁴Neither the date nor the edition number is supplied by Beraldi.

³⁵Beraldi, p. 264.

³⁶Ibid., pp. 263-264.

³⁷Ibid., p. 265.

among them Édouard Manet, Nina de Villard, Voltaire, Charles Baudelaire, Victor Hugo and James Whistler.³⁸

Among Guérard's close friends were the etcher Félix Buhot, the musician Cabaner, the printmaker Doctor Gachet,³⁹ Jules de Marthold, Whistler, who introduced his works to the English public,⁴⁰ and the Impressionist engraver Norbert Goenuette.⁴¹ Guérard was also part of a group of Realist and Impressionist painters who frequented the Saint-Siméon farm in Honfleur.⁴²

Guérard appeared with Manet for artistic discussions at the Café Guerbois, Nouvelles Athènes and Brasserie Reichschoffen. He assisted Manet in the 1870s with several of Manet's etchings and modeled for two of Manet's

³⁸M. Prevost et al., vol. 1 Fasc. 91-96, p. 1466. A full inventory of Guérard's oeuvre can be seen in Jean Adhémar and Jacques Lethève, Inventaire du fonds français après 1800 (Paris: Bibliothèque Nationale, 1955).

³⁹Doctor Gachet and Édouard Manet were both witnesses at the civil marriage ceremony of Eva Gonzalès and Henri Guérard.

⁴⁰Adhémar and Lethève, p. 451.

⁴¹Norebert Goenuette was another painter and engraver who collaborated with Richard Lesclide on Paris à l'eau forte. He was good friends with Auguste Renoir and Manet, whom he met at the Nouvelle-Athènes with Henri Guérard. His circle of friends came to include Marcellin Desboutin, Paul Alexis, Arsène Alexandre, Georges Rivière and Victorine Meurent, whom Goenuette painted in 1890. Goenuette visited Dieppe along with his friends the Guérard-Gonzalès. Monneret, p. 249.

⁴²Sophie Monneret, L'Impressionisme et son époque: dictionnaire international illustré, 1 (Paris: Éditions Denoël, 1978), p. 254.

paintings, Le Skating (1878; Pl. XXXVII) and Au Café (1879; Pl. XXXVIII). In the latter, the scene is in the Nouvelles Athènes; two young women sit on either side of Guérard, the woman closest to the viewer is identified as Ellen Andrée.⁴³

Guérard kept many of Manet's graphic works in his private collection. He was responsible, after Manet's death, for a number of print reproductions of Manet's work at Suzanne Manet's request. The reproductions include the choice of several works for Édmond Bazire's book about Manet.⁴⁴ His book, Manet: Illustrations d'après les originaux et gravures de Guérard (Paris, A. Quantin, Imprimeur-Éditeur, 1884) was the first dedicated to Manet's life and oeuvre. It contained two original etchings by Manet, three engravings by Guérard after Manet and six héliogravures by both. Guérard wrote the inscriptions and instructions.⁴⁵

Besides creating his own work and the reproductions discussed previously, he also illustrated one of Emmanuel Gonzalès' novels, Les Caravanes de Scaramouche, in 1881.

⁴³Ellen Andrée was a favorite model of several artists including: Édouard Manet, Edgar Degas, Auguste Renoir, and Alfred Stevens.

⁴⁴Juliet Wilson, Manet: dessins, aquarelles, eaux-fortes, lithographies, correspondance, (Paris: Huguette Berès, 1978), np. The author's reference to Guérard's involvement is cited under entry number 109.

⁴⁵Ibid. The author's reference to Guérard's involvement is cited under entry number 114.

His illustrations of other artists' works for various publications have a more polished execution especially in the rendering of objet d'art, than do his own original compositions.

Henri Guérard and Eva Gonzalès must have met by 1874, as he appears in a major work of this date, Une Loge aux Italiens (1874; Pl. XIV). This was around the same time that Guérard and Manet became friends. It is not known in what order these bonds were formed, but it is likely that Manet was the person who introduced Guérard and Eva, rather than the reverse. Manet held him in high regard and called him "notre seul graveur à l'eau-forte."⁴⁶ Eva and Henri were engaged in 1876, but did not marry until 1879.

Guérard also engraved some of Eva Gonzalès' works; however, they are not dated and I suspect they were not made until after her death in 1883. His choice of what to reproduce is varied and interesting. Paysage de Toscane d'après Corot (1865-1870; Pl. XXXIX) was engraved. He titled his engraving (nd; Pl. XL) from her work, rather than after the title of Corot's painting, La Mare aux vaches à la tombée du jour (1855-1860; Pl. XLI).⁴⁷ The scene, as in many other engravings of her work, is reversed. Like many prints Guérard created after others' works, it is an exploration of value differences taken from the painting and

⁴⁶Adhémar and Lethève, p. 450.

⁴⁷This painting will be discussed in the next chapter.

not a one-to-one correlation of details. Of other prints inverso engraved, Guérard reproduced images of La Jeune élève (1871-1872; Pl. XLII), titling it, Jeune femme au chevalet (nd.; Pl. XLIII); Négresse (1879-1880; Pls. XLIV and XLV); and L'Éventail (1880-1882; Pls. XLVI and XLVII). The latter image is part of a calendar for 1884 containing Japanese imagery. Eva's drawing (charcoal and chalk on paper) portrays only an incomplete figure (modeled by Jeanne) holding a fan shown against a blank ground.

Other prints by Guérard maintain the same aspects of composition as Eva's works. This list includes an engraving of her watercolor still-life, Pêches et raisins (1871-1872; Pls. XLVIII and XLIX); two different engravings of a bouquet (nd; Pls. L and LI), similar to (though not exactly) the one seen in Une Loge aux Italiens (1874; Pl. XIV); and, an engraving (nd; Pl. LII) which depicts the little girl seen in Frère et soeur, Grandcamp (1877-1878; Pl. LIII). Additional works, like his engraving, L'Assaut du soulier (nd; Pl. LIV), could either have been inspired by or an inspiration for Eva's Souliers roses (1879-1880; Pl. LV) and Souliers blancs (1879-1880; Pl. LVI). I feel that it was the latter as Guérard was said to have collected old shoes.⁴⁸ The shoe in Guérard's print appears to be identical to the one in Eva's Souliers roses. He also did an engraved portrait of their dog, Azor (nd; Pl. LVII), who

⁴⁸Adhémar and Lethève, p. 450.

also appears in two works by Eva, Sous le berceau, Honfleur (1879-1880; Pl. LVIII) and Azor, étude (1880-1882; Pl. LIX). Finally, though I have not been able to locate a copy of this work, Guérard also engraved Gonzalès' painting Joueuse de harpe (Pl. XXXIII), previously mentioned in the discussion on her mother.

Henri Guérard also served as a model for several of Eva's paintings, most importantly and prominently Une Loge aux Italiens (1874; Pl. XIV), before they were married, and La Promenade à âne (1882; Pl. LX), after their marriage. The subject and iconography of these two works will be discussed in depth in chapter V. He also served as the subject of at least two other paintings and one drawing. In both paintings, he is seen with a female figure who resembles Jeanne. The first is entitled Le Peintre et le modèle (1880-1882; Pl. LXI). This small painting was probably done on site in Dieppe; it depicts Guérard at work. The figures are barely sketched in and details are kept at a minimum. Next to the seated Guérard is a fully clothed reclining woman, one not identified by Sainsaulieu and de Mons; she is most likely Eva's sister, Jeanne, who accompanied the Guérards on vacations to Dieppe and Honfleur. The work poses several questions regarding the depicted and actual relationships of the individuals pictured, especially in the titling of the work. The title neither defines who the model is nor whose model the woman

is. Is she also Guérard's model; or merely the model for Eva? Because we can not see what Guérard is working on, we do not know what the model/subject of his work is. There is no work of Jeanne titled as of Jeanne. Guérard does not look toward her, rather he turns to the left looking out over the bay, leading one to believe Jeanne is not his model but Eva's. Yet, Eva links Jeanne to Henri through proximity, and to herself by using them both as subject. In light of their lives these works by Eva of Guérard and Jeanne are fascinating. This will be explored more fully in the iconographic chapter, V.

The other work depicting Henri is the pastel, Sur le galet, Honfleur (1880-1882; Pl. LXII). Again Eva shows her husband at work; this time he is in a prone position, in profile to the viewer, looking out across the beach toward a standing female figure. A similar figure and hat appear in another other work by Eva, Dans les blés, Dieppe (1875-1876; Pl. LXIII). There is no way to definitively identify the female figure in either work as her back is turned toward us, though it is most likely Jeanne. The beach is relatively empty of activity, unlike most seaside scenes by Eva's contemporaries. In addition, the large figure of Guérard with a bucket, placed in the foreground in close proximity and in contrast to the smaller but female figure causes perspective problems. Just what is the amount of distance between them? It is possible that Guérard is lying

at the edge of a small cliff, but incongruously he would then not look up toward the figure in the distance, but down. The shadow in front and underneath him poses another quandary. The way it is created suggest a double interpretation, is it merely a shadow, or a toned piece of paper upon which he is working? If it is the latter, then Eva has shown her husband again at his profession this time. However, it is not clear whether or not Jeanne is his model, though she has inadvertently become Eva's.

Eva left behind at least one drawing of her husband in his studio. Interestingly, this drawing (nd; Pl. LXIV), which is quite summary, shows him, not engaged in printmaking, as his contemporary and close friend Norbert Goeneutte depicted him (nd; Pl. LXV), but seated before an easel. In her drawing, he holds his palette and the studio items are sketched in around him. This drawing is also the only instance in which Guérard is alone; all other works by Eva show him with a female figure, who is most probably Jeanne although not his subject but hers.

Jeanne Guérard-Gonzalès (1852-1924), sister

Although her younger sister, Jeanne, also became an exhibiting artist during Eva's lifetime, she was less of a colleague and more of a traveling companion, advocate and preferred model. Jeanne worked hard at making life easier for her older sister so that Eva would be free to paint.

Apparently, she temporarily subordinated her own artistic aspirations to fulfill her role as model, companion and assistant. After Eva married in 1879, Jeanne did not accompany her sister as often on excursion, though she was still Eva's preferred model; however, Jeanne began to concentrate on her own painting.

Jeanne was, clearly, the one woman who was closest to Eva, both professionally and personally. She accompanied Eva both to her studio on the rue Bréda and to Manet's on the rue Guyot and, later, rue Saint Pétersbourg; there, according to both Sainsaulieu and Monneret, both sisters received lessons.⁴⁹ There is no mention of Jeanne attending Chaplin's atelier, but she certainly had some artistic training before her encounter with Manet. Monneret says that in Manet's studio "elle écoute les conseils de celui-ci et commence discrètement à peindre."⁵⁰

There is very little information written about Jeanne's artistic production or her life separate from her connections with her more famous sister. It seems Jeanne never gave up painting. This was especially true after Eva's death, although her own ambition was subordinated to that of Eva's during Eva's lifetime. Thus, we know her best as model in many of Eva's paintings, such as Une Loge aux

⁴⁹Sainsaulieu and de Mons, p. 33 and Monneret, p. 252. However, there is no record of Jeanne ever being officially Manet's pupil.

⁵⁰Monneret, p. 252.

Italiens (1874; Pl. XIV) and Le Réveil (1877-1878; Pl. LXVI). Jeanne is the acknowledged model, by Sainsaulieu and de Mons, for at least twenty-three of Eva's paintings, though her likeness is apparent in a great number of other paintings. Some of them are strictly portraits, but most are genre subjects. In addition, she also posed for Manet in at least one painting and two drawings.

Claude Roger-Marx, Marie Caroline Sainsaulieu and Sophie Monneret are the only authors who comment on Jeanne Gonzalès' work and, then, only briefly and in relationship to her sister's. Bénézit records that Jeanne's subject matter consisted mostly of portraits (some of which are interpreted as tableaux de genre), genre, landscapes and flower pieces. She exhibited at first in the Salon des artistes français from 1878 to 1889, then at the Salon de la Société Nationale des Beaux-Arts from 1890 to 1898. She also exhibited in the Salon of XX, la Bodinière, the Femmes-peintres and with the Société Internationale d'Aquarellistes in 1912.⁵¹

Jeanne traveled with her sister on vacations to Dieppe and Honfleur, where she was both a working artist and her sister's model. In 1883, after Eva's death, Jeanne was not only aunt to Henri and Eva's son, Jean-Raymond Guérard, but also raised him as a mother. Eventually, Jeanne and Henri

⁵¹Sainsaulieu and de Mons, pp 36-41. Sainsaulieu has carefully cited all of the works in each exhibition, though not their present locations.

Guérard married. This was in 1888,⁵² the same year the Cercle des XX invited her to become a member.⁵³ In Jeanne's paintings, one primarily finds as models: her mother, her sister and Jean-Raymond Guérard, her nephew. According to Sainsaulieu, several paintings were done on vacations in Dieppe, Monte Carlo and Venice.⁵⁴ While she originally began working in oil, Jeanne increasingly made her medium watercolor, a technique Eva hardly ever used. Sainsaulieu and de Mons include a few reproductions of works from Jeanne's oeuvre as well as lists of her exhibited works in their catalog on Eva Gonzalès; all are listed as being in private collections.

Her skill at drawing is apparent in her Portrait d'Eva (1870; Pl. LXVII). This charcoal and white chalk on toned paper depicts her sister quite empathetically. Jeanne portrays Eva bust length and fully frontal. She looks directly at the viewer bearing the same wistful expression as seen in the portraits by her of their mother. At the time of this drawing, Eva would have been twenty-one and Jeanne eighteen; both just beginning to study in Manet's studio.

An early oil painting by Jeanne, Roses du juin (Salon, 1878; Pl. LXVIII), reveals her understanding and

⁵²Bénézit, p. 478.

⁵³Monneret, p. 252.

⁵⁴Sainsaulieu and de Mons, p. 34.

incorporation of the lessons learned from Manet. It was the first of her works to be exhibited. Her painting is similar in style to early Manet still-lives, for example: Peonies in a Vase on a Stand (1864; Pl. LXIX) and Branch of White Peonies, with Pruning Shears (1864; Pl. LXX). Like these, Jeanne employs an indefinite, darkened background. Her objects are strongly lit but do not cast many shadows. A glass pitcher, placed in the middle of a white and blue octagonal plate, holds red, pink and yellow roses; several roses are situated on the plate itself, adding a natural, element.

Jeanne's application of pigment, like Manet's, appears to be quite thick and broadly brushed. This is true except for the background burnt umber tone, which, in Jeanne's work, is rather thinly painted leaving the canvas texture visible. Details are kept to a minimum and the tones are not smoothly blended, but kept separated.

Jeanne painted a portrait of her sister towards the end of Eva's life. Eva Gonzalès à Dieppe (nd; Pl. LXXI) represents her seated, looking out of a large window across the Dieppe harbor. Eva wears a white peignoir and appears to be well advanced in pregnancy, allowing a date for this painting in the winter or early spring of 1883.⁵⁵ We know that both Jeanne and Eva had been in Dieppe, while Henri

⁵⁵Eva Gonzalès gave birth to her only child, Jean Raymond Guérard on April 19, 1883 in her father's home in Paris.

remained in Paris in August, 1882; it is unclear how long they remained there before traveling back to Paris.⁵⁶

In the portrait, Jeanne used large unmodulated strokes of paint to construct the forms. Colors appear to have been blended on the surface, rather than on the palette, allowing the color saturation to remain intense. Jeanne's use of such bold sweeping strokes reflects the styles of both Eva and Manet.

It is the choice of setting which is curious. Other artists of this period painted women looking out of an open window, but the view in most of those paintings is of the modern city, and often quite neutral. Mary Cassatt's Susan on a Balcony Holding a Dog (1882; Pl. LXXII) shows the model in three-quarter view looking out toward the left. The view out of the window to her right has a few buildings in the distance; there are tree tops in the foreground. Gustave Caillebotte's The Man at the Window (1876; Pl. LXXIII) is a view of a much busier cityscape seen from the artist's apartment window. A male figure stands out on the balcony. His Interior, Woman at the Window (1880; Pl. LXXIV) has a female figure observing the world outside through the closed window. In Manet's Reading (1865; Pl. LXXV), Suzanne Manet rests comfortably on the sofa and looks directly at the viewer, not out through the closed window behind her. Berthe Morisot's Behind the Blinds (1878-1879; Pl. LXXVI)

⁵⁶Sainsaulieu and de Mons, pp. 19 and 20.

presents the model seated next to the balcony railing. The slatted blinds are closed and lowered next to her; then obscure both the view out to the world and the city's view of the young woman. A glimpse of an apartment building across the way, seen behind the model, provides limited exterior details.

None of these paintings correspond to the grimy presentation of the landscape in Jeanne's exterior view in her portrait of Eva. The viewer looks out of the window with Eva. In the harbor, large sailing vessels are in the immediate foreground, across the harbor smoke rises in the center of the rising land. The view is imbued with a sense of industry and movement. Yet Eva, who is overlooking the scene, seems disinterested and melancholy. A full cup of tea sits on the small table under the window and the bouquet of bright flowers seems out of place.

There is one other painting which is quite similar in composition. Morisot's Young Woman at a Window, The Artist's Sister at a Window (1869; Pl. LXXVII) is a depiction of Edma Morisot Pontillon. Like Eva, Edma wears a white peignoir. She sits in an easy chair in front of an open window at her home in Lorient. This time the view is of the tree-lined street and apartment building across the street. While the mood of Morisot's work is quiet and even contemplative, I would not say that it has the melancholy

tone nor the juxtaposition of industriousness and solitude seen in Jeanne's painting.

Jeanne is the primary model for many pictures by her sister, Eva. Four paintings titled as portraits include her name. The remainder have genre titles focused on actions, objects or states of being, such as: Le Châpeau bleu (1875-1876; Pl. LXXVIII), Le Réveil (1877-1878; Pl. LXVI) or La Promenade à âne (1881-1882; Pl. LX). She is listed as the model for twenty-three paintings in the Sainsaulieu and de Mons catalog. There are eighteen others in which the model bears a close resemblance to her, bringing the total number that Jeanne modeled to forty-one out of 123 works listed.

Eva included her sister as a model in nineteen genre paintings, though in a few this is difficult to determine as the model's face is obscured.⁵⁷ Thus, it was Jeanne and her experiences and activities that Eva most often painted. She documented her sister's life from youth to adulthood. Most of these representations are typical of representations of women during this era, a few are unusual in subject or presentation.

As previously mentioned, there are four titled portraits of Jeanne that are included in this detailed discussion. They, along with photographs, form the basis of the visual analysis and identification of her as a model in other works. In fact, the earliest work by Eva listed in

⁵⁷These will be discussed at a later time.

Sainsaulieu and de Mons catalog is a portrait, Jeanne Gonzalès de profil (1865-1870; Pl. LXXIX). This small, oval painting (16 x 14 cm) was owned by Philippe Jourde before he donated it to the Musée des Beaux-Arts in Marseilles (1902).⁵⁸ Examining the countenance of Jeanne, I would place the date of the painting as close to the earliest date in the catalog, 1865 or 1866, as possible. Jeanne appears to be in her early teens, around thirteen or fourteen years old. Her hair is pulled back from her face and up off of her neck; she looks down, her eyes making no contact with the viewer. Eva not only records her appearance, but also begins to examine her sister psychologically. Her modest, downward gaze, the soft lighting and quiet intimacy tell the viewer something about Jeanne; even though not much is written about her younger sister, we come to know her through Eva's paintings.

Eva's pastel, Portrait de Mlle J.G., Jeanne Gonzalès (1869-1870; Pl. VIII), depicts her sister around age eighteen. Her face is now more mature; her clothing reflects her emergence into adulthood. Jeanne is shown bust-length, her face to the viewer, but not looking at the viewer. This time she looks off to the right; her lips are parted slightly as though she is about to or has just finished speaking. As in the earlier portrait, her hair is pulled back from her face and up off of her neck, though

⁵⁸Sainsaulieu and de Mons, p. 54.

here a few strands are allowed to casually escape and curl against her forehead. The mood within the picture is gentle and graceful; it does not have the melancholic sense Eva's portraits of their mother have.

Philippe Burty wrote about this work in a review of Eva's retrospective exhibition in 1885, saying:

L'organisation singulière de Mlle Gonzalès pour la détermination fine du ton est très sensible dans son *Portrait de jeune femme*. Depuis les portraits de cette Rosalba Carriera.., je n'ai rien vu de plus léger et de plus doux, rien qui rappelle mieux l'essence même du pastel, la poussière d'aile de papillon.⁵⁹

The other two portraits to be discussed here are both titled Portrait of Jeanne Gonzalès. They were painted fairly early in Eva's career, between 1870 and 1872. The first (Pl. LXXX) is a watercolor and gouache sketch for the finished oil painting (Pl. LXXXI). In both works, Jeanne is seen facing the viewer, half-length. She sits sideways in her chair resting her right elbow on its arm and holding an open fan in her right hand. Her hat is perched on the back of the chair. Jeanne's gaze does not make contact with the viewer; by her expression, however, one feels that Jeanne is aware of our presence. She smiles slightly. In the painting, her appearance is a little more lighthearted, than in the pastel and the earlier portraits.

⁵⁹Philippe Burty, "Eva Gonzalès," La République française (8 janvier 1885): p. 3.

Conclusion

The Gonzalès' family played an extremely important role in Eva's development of an appreciation and love for art. Their support included the willingness to have her taught and to exhibit as an artist, the provision of a studio, and the willingness to serve as models. Both her father and her mother took an active role in artistic circles, thereby exposing their daughters to current ideas and aesthetics. Her husband, Henri Guérard, must have encouraged her to work during their courtship. After they were married, Eva continued to paint right up until her early death. Jeanne, however, was the principal family member painted and drawn by Eva, enabling her older sister to develop her talent. As will be shown in chapter V, Eva focused on her sister as the primary subject for all her major works, both exhibited and intended for exhibit.

CHAPTER III
THE DEVELOPMENT OF EVA GONZALÈS' STYLE

Introduction

First, this chapter is an essay on the type of artistic training and education that was available to women in mid-nineteenth century France. Second, there is a discussion of Eva Gonzalès' artistic education.

A few authors have written about women artists' education in the nineteenth century; my information is gleaned from them. Most importantly, Charlotte Yeldham's dissertation (1984) discusses women's artistic education in both France and England during the nineteenth century. In addition to her text, other primary sources of information include the journal of Marie Baskirtseff (a young Ukrainian artist in Paris in the 1870s and early 1880s), Tamar Garb's Women Impressionists (1986), Christine Havice's article, "In a Class by Herself: 19th Century Images of the Woman Artist as Student" (1981), and Claire Goldberg Moses' French Feminism in the Nineteenth Century (1984).

Tamar Garb's Sisters of the Brush (1994) relates the history of the origin of the Union des Femmes Peintres et Sculpteurs which began in 1881. She discusses, in detail, the history of this organization in the context of the Paris

art world of the late nineteenth century, the development of feminism, educational reforms, critical issues and scientific thought. Unfortunately, her discussion is limited specifically to the last two decades of the century.

Even with all these texts, there is no thorough history of the training of French women as artists through the nineteenth century. What follows is, of necessity, general.

Many lower class women had design schools open to them but, for the more wealthy bourgeois, higher education and training was socially unacceptable. Reflecting this, the École des Beaux-Arts was not open to women until 1897. The Gonzalès family attitude, especially that of her father, differed from the norm. Eva was given encouragement and assistance to pursue her interest in painting. The masters he approved, Charles Chaplin and Édouard Manet, greatly influenced her technique and subject choice throughout her short life. Chaplin's atelier for women painters was well known during this period. It was family friends who suggested to her father that Chaplin would provide the appropriate atmosphere for his daughters. Subsequently, Eva chose her own teacher, Édouard Manet. At first her father was reluctant, but he consented; she entered Manet's studio as his only formal pupil.

The State of Art Education for Women in Nineteenth Century
France

In the middle of the nineteenth century there were one third as many women artists as men. While the number looks encouraging, no woman could attend the École des Beaux-Arts¹ and only seven percent of these women artists had received a Salon medal.² There was no free state education for women in the fine arts nor were women given the classical education felt necessary for academic training. The main argument against formal instruction for women was the belief that they were incapable of handling such complex subject matter.³ Private academies like the Académie Julian or "studios organized by artists like the society painter Charles Chaplin"⁴ were available for wealthy women who wished to learn how to draw and paint. Women who took their artistic training seriously enlisted as copyists in the Louvre.

There was only one art institution to which women had free admittance throughout the nineteenth century, the École

¹Tamar Garb, Women Impressionists (New York: Rizzoli International Publications, Inc., 1986), p. 6.

²Harrison C. White and Cynthia A. White, Canvases and Careers: Institutional Change in the French Painting World, quoted in Linda Nochlin, Art and Sexual Politics: Why have There been No Great Women Artists? (New York: Collier Books, 1973), p. 26.

³Garb, p. 6.

⁴Ibid., p. 5.

gratuite de Dessin pour les Jeune Filles.⁵ The school located in the 11th arrondissement was opened in 1803. Madame Thérèse-Justine Frère de Montizon (1792-?) and Madame Fanny Beauharnais (1737-1813) collected subscriptions to cover the costs.⁶ At this school, "women were to be given the means of earning their living and new opportunities for development."⁷ The curriculum combined training in the decorative arts with academic training in the fine arts. In 1848, Raymond Bonheur (1796-1849) became the director of the school which had moved to the rue de Touraine-Saint-Germain. Following the death of Raymond Bonheur, in 1849, his daughter, Rosa Bonheur (1822-1899), was made the director and ran the school from 1849 to 1859, aided by her sister, Juliette (1830-1891). During this period, greater emphasis was placed on education in the fine arts in a Realist tradition than on decorative arts.⁸ Even after Bonheur was no longer involved with the school, there continued to be a wide range of instruction. For example, Yeldham reports that at their exhibition of 1874, "Prizes were awarded for

⁵Charlotte Elizabeth Yeldham, Women Artists in Nineteenth Century France and England, Their Art Education, Exhibition Opportunities and Membership of Exhibiting Societies and Academies, with an Assessment of the Subject Matter of Their Work and Summary Biographies, 1 (New York and London: Garland Publishing, Inc., 1984), p. 42.

⁶Ibid., p. 43.

⁷Ibid.

⁸Ibid., p. 44.

drawing from the nude, human head, flowers and for fan painting, ceramic and enamel painting and decorative work."⁹

There were State run design schools open only to "working class women." These schools primarily gave courses in fashion, home decoration and industrial design. By 1869, seven of these Parisian schools of design were for men and twenty for women,¹⁰ with others located in cities outside the city. Most of the latter were schools of design in which both men and women "were given more specialized instruction, directed towards their employment in trade."¹¹ In them, "everything was geared towards the production of craftsmen or women and their ultimate employment. They were not schools of fine art."¹²

For women in bourgeois society, some artistic training and understanding was considered a necessary accomplishment, but should not become a professional commitment.¹³ While some artistic training was necessary, "it was unladylike to excel in art since women's true talents centred on

⁹Ibid., p. 45.

¹⁰Gazette des Beaux-Arts (1 février 1869): p. 199. Quoted in Yeldham, p. 46.

¹¹Ibid., p. 44.

¹²Ibid.

¹³Garb, p. 6.

homemaking and mothering."¹⁴ Young men were to be prepared for leadership and public service; young women for domestic responsibilities, motherhood, piety and "gentle accomplishment in those arts deemed suitable, such as needlework, watercolour, and singing--*les arts des femmes*."¹⁵

Every woman...had to risk forfeiting her personal life if she chose to dedicate herself to a career. Nineteenth-century bourgeois convention recognized only one suitable path for women -- marriage and motherhood. Anything else was a failure. Single women were "excess" human beings who had not fulfilled their womanly destinies.¹⁶

Any bourgeois woman who strove toward excellence in the arts was considered "masculine" and succeeding was "subversive and dangerous."¹⁷ When a successful artist, women were often "thought to be copying men, or accused of using men to do their work,"¹⁸ instead of creating it themselves.

Beyond this, in the first half of the nineteenth century, women did not have the same opportunities as men for artistic training. To do so meant that, like men, they would have had to register at a private or independent

¹⁴Ibid.

¹⁵Kathleen Adler and Tamar Garb, Berthe Morisot (Oxford: Phaidon Press Limited, 1987), p. 10. Italics are theirs.

¹⁶Anne Higonnet, Berthe Morisot (New York: Harper and Row Publishers, Inc., 1990), p. 51.

¹⁷Garb, p. 6.

¹⁸Adler and Garb, p. 10.

ateliers in Paris, with a view to learning what would qualify them for admission to the École des Beaux-Arts--to which, however, they could not be admitted until 1897. Thus, this inability to attend the École des Beaux-Arts and the possibility of winning the Prix de Rome were closed to them.¹⁹ A few private ateliers during the first half of the nineteenth century, such as those of Jacques-Louis David (1748-1825), Thomas Couture (1815-1879) and Jean Baptiste Greuze (1725-1805), did hold classes for women. Other renowned artists, such as François Rude (1784-1855) and Eugène Delacroix (1798-1863), gave "advice" to women artists.²⁰ During the 1870s, Madame Léon Bertaux (née Hélène Hébert, 1825-1909) instituted an important art school for women. The purpose of this school was to help women earn a living by giving them instruction in art education geared toward industrial arts. The emphasis in this school was on craft.²¹ And, from the 1850s on, there was an increase in the number of "ateliers féminins." The most famous of these are the studio of Charles Chaplin and the Académie Julian.

¹⁹Albert Boime, The Academy and French Painting in the Nineteenth Century (New Haven: Yale University Press, 1986), p. 23.

²⁰Yeldham, p. 48.

²¹Ibid., p. 53.

Charles Chaplin (1825-1891)

The only atelier in the 1860s that consisted entirely of women students was Chaplin's.²² Chaplin was a fashionable artist who painted portraits of Parisian bourgeois. His father was English; his mother, French. He did not become a French citizen until 1886.²³ Martin Drölling fils (1786-1851) had been his master, and Chaplin exhibited as a portrait painter and landscapist.

Bénézit characterized his early works as, "marquèrent une nature puissant et forte, guidée par un grand souci de réalisme."²⁴ Chaplin subsequently modified his style to placate his critics and to obtain a greater clientele among the bourgeois. In 1851, he received a third class medal; in 1852, a second; and, in 1865, a first. He became Chevalier de la Légion d'Honneur in 1879 and an officer in 1881.²⁵

As a master of the "old" school, Chaplin revered artists like Jean-Baptiste Greuze (1725-1805), Antoine Watteau (1684-1721) and François Boucher (1703-1770), but he

²²Louise Jopling-Rowe, Twenty Years of My Life, 1867 to 1887 (New York: Dodd, Mead and Company, 1925), p. 3.

²³Marie-Caroline Sainsaulieu et Jacques de Mons, Eva Gonzalès: 1849-1882 Étude critique et catalogue raisonné (Paris: La Bibliothèque des Arts, 1990), p. 24.

²⁴Emmanuel Bénézit, Dictionnaire des peintres, sculpteurs, dessinateurs et graveurs, II (1955), p. 432.

²⁵Ibid.

also instructed his students to study from nature.²⁶ Not only did Chaplin create "thousands" of portraits, he decorated the petits appartements of the Empress, the Salon des Fleurs, in the Tuileries.²⁷ He decorated several rooms at the Élysée Palace, including the Salons of the Hemicycle, Juno, Diana, Venus and Minerva, and the bathing room of the Empress which contained decorations of an allegorical nature; these celebrated the glory of women, with Diana, Venus and Leda. Besides these commissions, he decorated the ceilings, panels and over mirrors in twenty Paris hôtels.²⁸

He permitted his pupils to study his work, but encouraged them to develop their own styles. There was even the opportunity for his students to study the nude figure in a class that Miss Besley, an ex-student of Chaplin, offered at seven in the morning during the late 1860s.²⁹ Chaplin's was probably the first atelier which permitted this course of study, though I have been unable to ascertain the date

²⁶Frédéric Masson, Charles Chaplin et son oeuvre, quoted in Sainsaulieu and de Mons, p. 25.

²⁷Frédéric Masson, Charles Chaplin et son oeuvre (Paris: Boussod, Valadon et Cie., 1888), pp. 22-23. The dates of these projects and the following decorations are not given.

²⁸Ibid., p. 23.

²⁹Jopling-Rowe, p. 5.

when this first occurred, nor whether the models in this studio were of both sexes, or only female.³⁰

Eva Gonzalès became a pupil of Charles Chaplin in 1865 when she was sixteen and a half. Philippe Jourde, director of Le Siècle, friend of Emmanuel Gonzalès and Eva's godfather,³¹ along with Théodore de Banville, another family friend, recommended that she study painting under Chaplin. She continued her lessons with Chaplin for a year and a half before asking for her own studio. Claude Roger-Marx, who was a friend of Eva's son, states that Chaplin was the first to comment that Eva should have her own studio, remarking to her father, "Elle est grande fille maintenant, qu'elle marche seule."³² Evidently her father consented to this request as she was provided studio space in the family residence on 2, rue Breda. Later, after Eva had left his studio, Chaplin wrote to her father apparently complaining that she now no longer wished to take his advice. Obviously, he had wanted her to have her own place to work,

³⁰Female students in the Académie Julian studied from nude models "during certain hours of the day," Yeldham, p. 52, as early as 1877, and in 1880 they could work all day long. Yeldham, quoting Le journal de Marie Bashkirtseff, p. 52. Again there is no indication as to the sex of the model.

³¹Elsa Honig Fine, Women and Art: A History of Women Painters and Sculptors from the Renaissance to the 20th Century (Montclair, New Jersey: Abner Schram Ltd., 1978), p. 135.

³²Quoted without reference in Claude Roger-Marx, Eva Gonzalès, (Saint-Germain-en-Laye, France: Les Éditions de Neuilly, 1950), unpaginated.

but still wished her to consider him as her teacher. The letter, dated January 11, 1868, was written about seven months after Eva had left his studio.

Mon cher ami,

Je suis sorti l'autre jour très mécontent de ma charmante élève et je me proposais de vous le dire. Elle ne fait rien et n'a rien fait. Ses études étaient en très bon chemin et la voilà qui s'arrête tout court. Elle n'en fait pas encore assez pour acheter un fond et s'établir à son compte. Il lui faut encore des études. Le petit tableau des deux soeurs a des qualités charmantes de finesse. Je l'ai grondée mais pas encore assez, je manque de courage--à vous donc--. Elle me parle d'éloignement, mauvaise raison. Voici moi ce que je propose. Je n'entends plus demander aucun prix pour mes pauvres conseils. Qu'elle vienne 3 fois, une, même par semaine, elle aura toujours le modèle vivant, de cette façon elle se maintiendra avec la nature et l'étude sérieuse.

Voilà, mon cher ami, tout ce qui m'est venu à l'esprit à propos de votre fille, qui est admirablement douée pour la peinture et qu'il me chagrine de voir s'engourdir. Faites de tout cela ce que vous voudrez en attendant une occasion prochaine de nous voir et de vous le dire mieux...."³³

While under Chaplin's supervision, Eva's paintings portray subjects considered suitable for young bourgeois women to paint. These are also subjects typical of Chaplin's own paintings. Many portraits of young women in an interior setting were executed either as studies or as finished works; there are a few landscape paintings. One early landscape by Eva is Paysage de Toscane d'après Corot (1865-1870; Pl. XXXIX). It is unusual in her oeuvre as it

³³ Charles Chaplin to Emmanuel Gonzalès, Paris, 11 janvier 1868. Private collection. Letter reproduced in Sainsaulieu and de Mons, p. 50.

is somewhat larger than any of her later landscape paintings, measuring 29 x 46 cm. It is similar to Camille Corot's (1796-1875) painting, La Mare aux vaches à la tombée du jour (1855-1860; Pl. XLI). According to Sainsaulieu, Eva's godfather, Philippe Jourde, owned Corot's painting until 1881 and Eva had easy access to it.³⁴

Eva's painting has a silvery tonality. The artist used a cool white ground for the background with peach, pink, and pale blue mixed into it on the canvas surface. Burnt and raw umbers, olives and cool greens with cool white and black mixed for highlights and shadows produce the browns and greens of the landscape. The tree trunks, sky, figure and stream have the greatest buildup of paint, while the canvas shows through the paint in other areas. The brushstrokes are loose and flowing. The objects are softly blended into the overall atmosphere of the scene, unlike the Corot where figures and objects retain more clarity of form.

Another early painting, La Demoiselle (1865-1870; Pl. III), reflects the influence of Charles Chaplin in choosing to portray a young bourgeois woman, but it displays Eva's individuality. While the imagery is reminiscent of eighteenth-century paintings depicting young women in various emotional attitudes, like Greuze's L'Oiseau mort (Salon, 1800; Pl. LXXXII),³⁵ the meaning is altered by the

³⁴Ibid., p. 58.

³⁵One of the artists Chaplin championed.

changes Eva made. The figure is no longer a preadolescent girl, nor is the pose affected for dramatic purposes. Both paintings depict a young woman in an interior setting but, in Eva's, the young bourgeois woman wears an intricately decorated short-sleeved dress worn over a light cotton shift through which one can see her right leg and foot revealed. In Greuze's painting, the girl wears only a transparent undergarment and has her hair unbound. Eva's figure has the small bird, possibly a dove, resting in her lap. She holds a piece of cloth or paper in her left hand which is poised above the bird; she appears to be reading a message. In Greuze's painting, the girl has discovered a dead bird (often the depiction of birds was symbolic of sexual behavior).³⁶ Here, it has become a messenger.

Eva's subject has been updated to the 1860s through costume and setting. The figure sits near an open window. The mood is quiet as though the figure is caught in a moment of reverie. The room is lit from the outside through the window; soft shadows are cast on the floor and into the corner of the room. On the wall behind the figure is a small, elaborately framed picture showing a woman in profile. The window looks out onto the garden; vines crawl up its wall.

³⁶Edgar Munhall, John Baptiste Greuze: 1725-1805 (Hartford, Connecticut: Wadsworth Atheneum, 1976), pp. 104-105.

It is in the contemporizing of her subjects and in her desire to depict the circumstances she was familiar with, that of a bourgeois woman's life, that Eva began to move away from Chaplin's influence. These are aspects of Alfred Stevens paintings, though his world is the haute bourgeois and petite aristocracie.

Alfred Stevens (1823-1906)

Although Eva did not study with Alfred Stevens, there are many similarities in her early work to his. Stevens, like Chaplin, was a popular fashion portraitist. He was originally from Belgium, but moved to Paris to continue his training and reach a larger clientele. A friend of Emmanuel Gonzalès, Gustave Courbet (1819-1877), Henri Fantin-Latour (1836-1904), James A.M. Whistler (1834-1903) and Édouard Manet, Stevens was instrumental in introducing Eva to Manet, whom she met at one of Stevens' salon evenings.³⁷ For Stevens and his circle, "their guiding principles were realism in Courbet's sense, painting as an expression of the beauty of material things, but seasoned with a good deal of anecdote."³⁸ His work reflects Courbet's realism in the sense that he portrays scenes of modern life, the things he has seen and experienced, as Courbet did. Stevens had

³⁷Sophie Monneret, L'Impressionisme et son époque, I (Paris, 1978), p. 251.

³⁸Fritz Novotny, Painting and Sculpture in Europe, 1780-1880 (New York: Penguin Books, 1978), p. 245.

become the central figure for many artists "who painted enjoyable and well-constructed Realistic portraits, as well as painting in other genres."³⁹

Eva's painting, Le Thé (1868-1869; Pl. II), pays homage both to Chaplin and Stevens. I believe it was painted after she had left Chaplin's studio in 1867 prior to entering Manet's in 1869. Le Thé was exhibited during her lifetime in London, 1869; at the Exposition universelle et internationale, Lyon, 1872; and, at the Expositions internationales, Paris, 1874.⁴⁰ In this painting, a young bourgeois woman sits to the left of a fireplace; she gazes into it while partaking of her daily tea. The artist's sister, Jeanne, was the sitter for this painting; her first appearance in a genre piece.⁴¹

As in La Demoiselle, the mood is quiet and reflective. In Le Thé, the figure turns away from the viewer, apparently unaware of our presence. The model's conduct, the pervasive details and the degree of finish can be similarly seen in both Chaplin's and Stevens' work, and were typical for "fashion" painting of the period. If Le Thé is compared to

³⁹Herman Liebaers, et. al., Flemish Art, From the Beginning till Now, trans. by John Cairns, et. al. (New York: Arch Cape Press, 1985), p. 542.

⁴⁰Sainsaulieu and de Mons, p. 62. While both Roger-Marx and Sainsaulieu comment on the favorable acceptance of this painting, neither cites a reference and there does not seem to be any existing contemporary criticism concerning this painting.

⁴¹Ibid.

Stevens' Lady in Pink (nd.; Pl. LXXXIII), there is the same attention to detail, texture and creation of an appropriate mood. A bourgeois interior serves as the setting in both. Both women wear contemporary clothing and a moment of quiet contemplation pervades the scene. The canvases are approximately the same dimensions. Eva's is 94 x 60 cm and Stevens', 87 x 57 cm. In both, the figure is prominent, almost filling the space.

The major differences between the two are the decorations which, along with the lighting, help create the moods. Those in Le Thé indicate the status of the woman and add insight as to her personal tastes. On the fireplace mantle is an arrangement of roses in a tall crystal and brass vase. Behind the vase is an octagonal plate set before the fireplace mirror. An open envelope next to the plate rests at an angle to the mirror frame. The young woman is replacing her cup on its saucer, which is located on the sidetable where a small teapot sits.

The decorations in Stevens' Lady in Pink are oriental. The young woman is standing. She holds a Chinese porcelain figure, which she contemplates. A Chinese black lacquer chest is adorned with oriental figures and vases.

In Le Thé, an exterior light illuminates the room from the left. This light brightly filters over the surfaces of the interior, while the figure is in dark clothing against the light ground. The opposite is true of Lady in Pink, the

room is dark and the figure is lit strongly from the right; the background is cast mostly into shadow. In each painting, the combination of decoration and lighting creates the mood. For Le Thé, it is quiet and restful; while in Lady in Pink, it is mysterious.

Eva's early pastels also reflect the influence of Chaplin and Stevens both in the choice of subject and style; in L'Éventail (pastel, 1869; Pl. LXXXIV), Chaplin's stylistic influence is certainly the stronger. The subject of Eva's L'Éventail will be discussed in chapter V (which is devoted to Jeanne as Eva's primary sitter). This pastel presents the full-length figure of Jeanne; she stands in profile, her face turned away. Eva created this work during her first year under Manet's instruction, but it still represents her strong ties to Chaplin and his teaching in its simplicity of portrayal, broad areas of soft-hued tones and softness of execution.

Jeanne wears a silvery, grey-blue, satin dress. In examining this work, I found that the medium-light, greyed, slate-blue pastel tone was put down first, then the artist highlighted with warm and cool white over the color, only marginally blending them. The shadows consist of charcoal and medium-dark blue pastel. They are not as well blended at the bottom of her bustle and are more medium-dark grey. The accent trim is a cool black. Eva must have thought about this before creating the work as it was laid down

without blending it into the color. Her sleeves appear to be a sheer fabric; they were drawn over the arm and in the lower corner of her left sleeve the paper shows through.

Jeanne's skintones are cool: rose lakes for outlining the left hand, greyed umber for outlining the right and blue-grey shadows. The application of pastel on her face is well blended and outlined with burnt umber. Burnt umber with traces of blue-grey and sienna make up the tones of her elegant coiffure; it is more detailed, with individual strokes near her face and softly blended over the background color. Though it is difficult to decipher the flower on her bodice, it is probably a rose in cool pink and white with touches of scarlet. Eva used yellowed emerald for the leaves. The flower was made after the fan as it partially covers the edge.

Her open fan is toned yellow madder which is slightly more saturated at the base and much more muted toward the ribs. The banding is pale, medium-light grey with gold highlights in the center. The center of the fan is decorated with blue-green strokes with more bluish spots on the left and right that become muted down in the lower, ribbed portion of the fan. However, the design on the fan is not clear or decipherable.

Behind Jeanne, the chest (which appears more three dimensional in actuality than in reproduction) and the vase are basically a medium-light value, blue-grey slate. Soft

charcoal grey outlines for the chest appear to be drawn under the blue layer, while, for the vase, they are softly blended on top of this tone. There are also some small emerald patches lightly blended on top, delicately indicating the appearance of a plant. A small amount of moisture must have been present when Eva was working on this area as there are small, striated lines which appear to be fingerprints. She drew the plant tendrils with an emerald green, adding suggestive lines with burnt umber.

The background varies in value as the light is stronger on the left-hand side of the pastel, and Jeanne's figure casts a shadow on the right. In the lower left, it is a raw umber mixed with white and cool beige. It gradually alters in appearance toward the water, becoming lighter, and, toward Jeanne's dress, becoming a greyed peach-beige which is the undertone color. On the lower right, the ground is a slightly darker value; the shadow becomes burnt umber mixed with charcoal grey and was preconceived in this way as it was not drawn over the floor tone.

In the background is a water scene. Muted turquoise blue with small white lines blended for caps creates the water and waves. The color fades toward her dress and up into a greyed-blue tone which could either be read as sky or wall. Charcoal grey and white marks create the ships and bird. The upper portion of the background is a medium value, a greyed-blue that has, on the right side behind

Jeanne's head, white markings blended into it. The background is greyer in value above and around the chest and vase. An overall sense of clarity predominates the work through its muted, cool, blue-grey tones.

Chaplin portrayed a similar subject in Jeune femme à l'éventail (pastel, nd.; Pl. LXXXV). The unidentified model is sitting in three-quarter view and pose, but turned away from the viewer so she is seen from her right shoulder and back. The light appears bright and artificially created. Chaplin placed her in front of an almost bare wall with only a candle sconce in front of her, above eye-level, to relieve the blank space. She holds a large, feathered fan open in front of her. The pastels are softly blended, with painterly edges rather than linear ones. Nevertheless, Chaplin succeeds in creating a sculptural form and Eva follows his example in her work.

One of the problems posed--it would seem deliberately--by Eva's pastel, which does not seem to be Chaplin or Stevens inspired, is whether or not it represents an exterior scene; in actual viewing of the pastel, this remains difficult to decipher. The work was obviously done in the studio, but there is no indication of wall and floor joining to mark the different planes of a room. However, the lighting is not natural, as it is too strong and directional, with a distinct shadow cast behind the figure. By contrasting these two aspects, Eva shows that she has

already learned something from Manet, during this first year under his instruction, an ambiguity of space.

By 1868, Eva was already an accomplished artist. She had left Chaplin's studio and set up her own. If Eva had such good success in exhibiting Le Thé as various authors attest and critique, though they provide no rationale for their judgment, then why would she decide to seek new instruction, changing teachers and styles? Perhaps in achieving recognition for her talent, she wanted more. She had already asked for and received from her father her own studio. Now it seems she began to want more than the ordinary training available to a woman. In achieving success, Eva not only began to stretch her own limits, but also came into close contact with vanguard artists, especially Édouard Manet and his circle; she wanted to learn and do more than be a good academic artist. Too, she wanted to portray the world around her, particularly that of her family. She must have seen that it was the Realists, led by Manet and, then, the Impressionists who were interested in depicting modern life in modern terms. So it was to them and, particularly, to Manet that she turned.

Édouard Manet (1832-1883)

It was unusual that Manet should accept Eva as a student; he really had no others. It is true that Berthe Morisot worked with him, asking his advice and help from

time to time, but she was more his colleague than his student. However, Eva became the only individual who can rightly be called Manet's pupil. His approach was different from most of the "accepted" methods of the period.

It was Alfred Stevens, a mutual friend, who recommended and introduced Eva to Manet, telling him that she would make a good student. However, Manet's first thought, it seems, was to use her as a model.

Manet had originally trained in the academic tradition in Thomas Couture's studio. But, as in Chaplin's, the educational method was not typical. Couture was not a member of the Academy, nor of the *École des Beaux-Arts*; he did not encourage an interest in gaining Academic prestige. Declaring his intent to found a school, he stated that he opposed "the spurious classical school which reproduces the works of bygone times in a banal and imperfect fashion.... His teaching is based above all on the *great art of ancient Greece, the Renaissance masters and the admirable Flemish school.*"⁴²

Manet also learned from Couture his demand that the "foremost aim was freshness and purity of colour, which he sought to achieve by mixing colours as little as possible.... He emphasized spontaneity and immediacy in

⁴²Thomas Couture, 1867, From the Family Archives of Bertauts-Couture formerly in the collection of M. Jacques Goedorp, Paris. Quoted in Boime, p. 66. Italics are his.

executing definitive works, a practice opposed to the traditional sketch-finish phases of the atelier routine."⁴³ Manet sought these objectives in his own work and they were the basis of what he taught Eva. He was instrumental in encouraging her painting, helping her overcome her natural shyness. Under his supervision, her painting style began to change, becoming bolder.⁴⁴

Burty discusses Manet's teaching practices as regards Eva in the following; it is an excerpt from the catalog of the retrospective exhibition of Eva's oeuvre in 1885:

Il serait un peu compliqué d'expliquer le professorat d'Édouard Manet. Cela ne se passait pas dans une salle passée au rouge antique, avec des pupitres pour appuyer le carton à dessins, et sur la table à modèle, un modèle qui s'affaisse ou qui s'étire. Non. Manet, gai, jeune d'allures, peintre adroit, causeur paradoxal et mordant, allait, venait, arrangeait sur in coin de nappe blanche des raisins, une tranche de saumon dans un plat d'argent, un couteau, disait: "Faites-moi ça, vivement. Ne vous préoccupez pas du fond. Cherchez-en seulement les valeurs. Vous comprenez? Quand vous regardez cela, et surtout quand vous pensez à le rendre tel que vous le sentez, c'est-à-dire pour que cela fasse la même impression sur le public que sur vous, vous ne regardez pas, vous ne voyez pas les raies du papier qui est là-bas. Hein? N'est-ce pas? Et puis, quand vous regardez l'ensemble, vous ne pensez plus à compter les écailles du saumon. Non, n'est-ce pas? Vous les voyez comme des petites perles d'argent sur du gris et du rose. Hein? quel rose, ce saumon, avec l'arête qui blanchit, dans le milieu, et puis des gris comme l'ombre d'une nacre! Et les raisins? est-ce que vous comptez les grains? Non, n'est-ce pas? Ce qui est frappant, c'est leur ton d'ambre clair, et cette poussière qui modèle la forme en

⁴³Ibid., p. 69.

⁴⁴Fine, p. 135.

l'adoucissant. Ce qui est à déterminer dans cette nappe, c'est le clair, et puis les plans qui ne son point touchés directement par la lumière. Les demi-teintes, c'est pour les graveurs de *Magasin pittoresque*. Les plis s'indiqueront d'eux-mêmes si vous les placez bien à leur place. Ah! M. Ingres, en voilà un fort! Nous ne sommes tous que des enfants. En voilà un qui savait peindre les étoffes! Demandez à Braquemond... Surtout ne fatiguez pas vos tons!...⁴⁵

Shortly after their introduction, Manet asked if he could paint her portrait. He began his Portrait of Mademoiselle E.G. (Pl. IX) in February, 1869, and completed it in March, 1870. It was exhibited in the Salon of 1870.

Eva Gonzalès Painting in Manet's Studio (1870; Pl. IV) is the second and only other painting Manet painted of her. In it as well as the aforementioned, Manet presents Eva as a working artist. She stands in front of a large canvas with her back to the viewer. Her canvas resembles, in size, the one for her L'Enfant de troupe (1870; Pl. V),⁴⁶ but the image in it does not correspond in any way to any of the paintings Eva submitted to the Salon of 1870. Léon Leenhoff, dressed as a toreador, sits against a table in the left foreground. This portrait was never exhibited by Manet.

⁴⁵Philippe Burty, Catalogue des peintures et pastels de Eva Gonzalès (Paris: Salon de la "Vie Moderne", 1885), pp. 9-10.

⁴⁶Sandra Orienti, The Complete Paintings of Manet (New York: Penguin Books, 1985), p. 99.

In Portrait of Mademoiselle E.G. (1870: Pl. IX), Manet depicts Eva sitting in front of a canvas at an easel, a paint brush in her right hand. She holds a mahlstick, brushes and palette in her left hand. He has captured her putting the final touches on the canvas. Her dress is white, tied with a black ribbon; on the floor, beside her, lies a white peony and a drawing by Manet with his signature and the date.⁴⁷ Behind the chair rests a portfolio. Eva's painting appears to be a still-life, but there is no surviving painting that corresponding to the one shown.

The critics of the Salon of 1870 did not universally admire his Portrait of Mlle E.G.. Most agreed that it was not Manet's best effort at portraiture, though reviews were generally mixed. According to Roger-Marx, they felt that, "l'attitude en est trop tendue, trop 'posée'; il n'est pas jusqu'au regard, dirigé vers le spectateur et vers le vase de fleurs que l'artiste achève de peindre, qui n'ait trop de fixité."⁴⁸ The most condemning review seems to have been in Le Réveil, where both the painting and sitter were ridiculed.

Saints in the desert or delivered into the hands of their executioners are no more courageous than the young lady who has allowed Manet to represent

⁴⁷Françoise Cachin, Charles S. Moffett and Juliet Wilson Bareau, Manet, 1832-1883 (New York: The Metropolitan Museum of Art, 1983), p. 208. Manet had painted a series of paintings of peonies in 1864-1865.

⁴⁸Roger-Marx, unpaginated. He also does not cite his sources.

her life-sized in a rather dirty white dress. And far from expressing her horror she laughs at the torture, she smiles in the midst of her filthiness as if in an apotheosis and, by an excess of heroism which no Saint Theresa ever thought of in her ecstasies, not content to laugh, this unfortunate woman who ought to be frightened by palettes and colors is painting! She laughs and she paints!⁴⁹

It is true that the figure of Eva is somewhat severe and, as commented upon, too stiff, but the harsh criticism is hyperbole and hardly justified.

Théodore de Banville, who had praised Eva's work and knew her well, presents us with a different picture of her in his camée. To summarize Banville on Manet's painting of Eva, she appears independent, proud and strong; though her physical characteristics may not exactly match what Manet painted, he has captured her inner spirit. In his description, Banville adopts the customary stance towards the virtues of a bourgeois young woman, thus generalizing in another way. He is socially appropriate, but not critically perceptive. In his characterization, he wrote:

Il y a une innocence et une loyauté adorables dans ce beau regard de jeune fille, qui va droit au but sans hypocrisie, et qui ingénument est avide de voir. Le nez droit et arrondi se relève à l'extrémité par des méplats charmants et des narines mutines [sic.]. La bouche hardiment et gracieusement dessinée et d'une vive couleur de rose s'entr'ouvre en se retirant, comme par l'espièglerie de l'enfant qui retient son haleine pour voir et pour guetter, et cette bouche curieuse accompagne merveilleusement bien le

⁴⁹Laurent Pichat, Le Réveil (13 mai 1870) translated in George Heard Hamilton, Manet and His Critics (New Haven: Yale University Press, 1954), p. 143.

regard observateur de l'artiste, toujours en éveil. Le menton ample, ferme [sic.] et arrêté qui s'arrondit par une belle ligne; l'oreille d'une pureté classique, bien attachée et que ne dépare aucun joyau; les joues déjà parfaites et finies, pleines quoique allongées, et avec des plan insensibles d'une délicatesse idéale, seraient d'une femme, si tout cela n'était éclairé par la divine lumière de la jeunesse.⁵⁰

Later, Théodore Duret was to write about this painting,

Of the two pictures exhibited annually by Manet, there was always one that attracted special attention and drew a large crowd of spectators. This year it was the *Portrait of Mlle E. V.* [sic, E.G., Eva Gonzalès]. She was a strikingly beautiful woman, resembling Maria Theresa in type. She was the only real pupil Manet ever had; and her style was almost entirely formed by him.⁵¹

Art historians often criticize Manet's Portrait of Mlle E.G. from the perspective of his relationship to Eva, more so than examining her paintings; in addition, they comment on her in light of the comments made about her by Berthe Morisot. Morisot and her mother commented frequently and rather disparagingly upon Manet's relationship with his new model and pupil, and on the portrait he was painting of her. Their first reference to Eva appears in a letter Madame Morisot wrote on May 23, 1869, discussing the Salon opening. She relates to her daughter how she observed and spoke with

⁵⁰Théodore de Banville, La Lanterne magique: camées parisiens, La Comédie française (Paris: G. Charpentier, 1883), pp. 344-345.

⁵¹Théodore Duret, Manet and the French Impressionists, trans. J. E. Crawford Fritch, M.A. (London: Grant Richards, 1910), p. 50.

Manet there. His mood appeared to have been both merry and somber. Because of his lack of success at the Salon,

he meets people who avoid him in order not to have to talk about his painting, and as a result he no longer has the courage to ask anyone to pose for him. He has made indirect overtures to the Gonzalès; as for Madame Stevens that prospect seems to have fallen through.⁵²

Later the same year, Madame Morisot wrote to her daughter describing Manet at work on the Portrait of Mademoiselle E.G., declaring:

I have taken the books back to Manet, whom I found in greater ecstasies than ever in front of his model Gonzalès. His mother made me touch her daughter-in-law's hands, saying that she was feverish; the latter forced a smile and reminded me that you had promised to write to her. As for Manet, he did not move from his stool. He asked how you were, and I answered that I was going to report to you about how unfeeling he is. He has forgotten about you for the time being. Mademoiselle G. has all the virtues, all the charms, she is an accomplished woman -- that is what the poor girl whispered into my ear as she showed me to the door.⁵³

Both Manet's words and his actions caused friction between Berthe and Eva. He enjoyed being the center of their attention and played on their feelings to drive them to their fullest potential, particularly early in their relationship. Morisot wrote often to her sisters

⁵²Mme Morisot to Berthe Morisot, 23 mai 1869, Denis Rouart, ed., Berthe Morisot: The Correspondance with Her Family and Her Friends, trans. by Betty W. Hubbard (Mt. Kisco, New York: Moyer Bell Limited, 1987), p. 40.

⁵³Madame Morisot to Berthe Morisot, Summer 1869, Rouart, pp. 42-43.

complaining of Manet's ever-changing treatment of her and her work, declaring:

Manet lectures me, and holds up that eternal Mademoiselle Gonzalès as an example; she has poise, perseverance, she is able to carry an undertaking to a successful issue, whereas I am not capable of anything. In the meantime he has begun her portrait over again for the twenty-fifth time. She poses every day, and every night the head is washed out with soft soap. This will scarcely encourage anyone to pose for him.⁵⁴

And later,

We spent Thursday evening at Manet's. He was bubbling over with good spirits, spinning a hundred nonsensical yarns, one funnier than another. As of now, all his admiration is concentrated on Mademoiselle Gonzalès, but her portrait does not progress; he says that he is at the fortieth sitting and that the head again is effaced. He is the first to laugh about it....⁵⁵

However, Manet's favoritism of one painter-model over another could change rapidly as attested to by the following letter which Berthe Morisot wrote; at the same time, she provides some insight as to why.

The Manets came to see us Tuesday evening, and we all went into the studio. To my great surprise and satisfaction, I received the highest praise; it seems that what I do is decidedly better than Eva Gonzalès. Manet is too candid, and there can be no mistake about that. I am sure that he liked these things a great deal; however, ...Manet always⁵⁶ approves of the painting of people he likes.

⁵⁴Berthe Morisot to Edma Morisot Pontillon, 13 August 1869, *Ibid.*, p. 44.

⁵⁵Berthe Morisot to Edma Morisot Pontillon, September 1869, *Ibid.*, p. 45.

⁵⁶Berthe Morisot to Edma Morisot Pontillon, September 1869, *Ibid.*

It is significant that Manet chose to represent Eva in her chosen profession as an artist. He never depicted Morisot this way in any of the portraits he executed of her. While Manet depicts his pupil at work, the accessory imagery is inconsistent with the subject. He portrays her unsuitably wearing a fashionable white dress. As such, she is posing, not as an actual artist at work, but as a model who "poses for the spectator's admiration, arms extended out for complete visibility, white skirts artfully draped."⁵⁷ Because Manet often created discontinuities in his works, between studio and en plein air, posed and natural, artifice and observation, he appears to be depicting Eva in all aspects of her nature: model, pupil and artist. He was just beginning to be acquainted with her at this time, seeing both aspects of her in the context of his studio, as an artist and as a beautiful model, "the classical image of the accomplished female amateur."⁵⁸ Keeping these two insights viable would explain the difficulty he had in creating the portrait.

Manet's technique and subjects are inspiration for several of Eva's paintings. They give insight into the growing influence he had on her development. Several transformations occur in her work. There is a shift in style from the dominant influence of Chaplin and Stevens

⁵⁷Higonnet, p. 58.

⁵⁸Garb, p. 12.

toward that of Manet and, because of his teaching, to greater independence of her own. Some of the works from the first half of her career, from about 1869 to 1876, done under Manet's tutelage, resemble those of Manet's "Spanish period" in that they contain well-lit, large figures set against dark grounds. Manet directly inspired Eva's L'Enfant de troupe, painted in 1869-1870 (Pl. V). It is similar to Manet's earlier work, Le Fifre (1866; Pl. LXXXVI), which the 1866 Salon jury had rejected. Le Fifre was still in his possession in the studio while Eva was working on hers. She entered L'Enfant de troupe in the Salon of 1870. However, it elicited negative reaction from more traditional critics. Most of their comments reflected the same criticism that was directed toward Manet. Jules Castagnary, who, though supportive of Manet in the 1860s, often berated him during the 1870s for not living up to his, Castagnary's, expectations, wrote,

L'Enfant de Troupe, debout, trompette en main et bonnet de police en tête est un morceau plus important, qui présage, on ne peut mieux pour l'avenir. Le visage est fort bien modelé, la pose et l'expression sont celles qui conviennent. Que reprocherait-on à ce petit homme? D'être insuffisamment construit. Son bras gauche est mal attaché à l'épaule, ses mains ne sont pas assez fermement indiquées, mais ce sont là des insuffisances de dessin que le travail et l'âge corrigent. Ce qui est le plus pressé pour Mlle Gonzalès, c'est qu'elle laisse à M. Manet ses défauts. Elle fait un peu noir et incline comme cet artiste, à supprimer les demi-teintes. C'est là une pente périlleuse en bas de laquelle il y a non pas la pratique sincère de l'art mais une manière. Pour y couper court, la première recette,

ce serait de supprimer les fonds et de peindre au grand⁵⁹ air, sous la belle et vraie lumière du jour.

Manet's figure is a young boy wearing the service dress uniform of the Imperial Guard Infantry. The model for his painting has been identified as three different individuals, "a boy trooper in the Imperial Guard at the P epini ere barracks who had been introduced to Manet by his friend, Commandant Lejosne,"⁶⁰ Victorine Meurent, and/or L eon Leenhoff.⁶¹ The individual in Eva's painting, though a specific identity is not known, is from the same regiment as Manet's but shown in full dress uniform. Manet's primary source of inspiration was the seventeenth-century Spanish painter, Diego Velasquez' full-length portraits in which the figure is depicted alone against a dark atmosphere. Manet's background in this work, however, is not dark.

The idea for portraying "a boy in uniform may well have come to Manet through popular imagery."⁶² In both Eva and Manet's paintings, the viewer is confronted by a full-length figure. From there, the similarities end. Le Fifre is thirty-one centimeters taller than Eva's L'Enfant de troupe, and Manet presents a more frozen quality and no real

⁵⁹Jules Castagnary, "Salon de 1870," Le Si cle, 3 juin 1870, p. 1.

⁶⁰Cachin, Moffett, and Bateau, p. 243.

⁶¹Ibid.

⁶²Ibid., p. 247.

atmosphere. His light is cold, directly frontal and harsh. This is quite unlike her L'Enfant de troupe, where the light is warm and more subdued, coming from the right foreground.

In his Le Fifre, the blacks are heavily saturated, while the red of the pants, an intense color, are not saturated but toned with black. The white pigments are cool and intense, typically Manet. The figure's flesh tone is a cool pink. The gold tones are dulled and the background's grey beige sets the figure apart from, not in, the atmosphere.

Eva was obviously paying homage to her new teacher in her choice of subject and means of presentation. She did, moreover, choose an unappreciated painting to emulate, as Manet's had been rejected by the 1866 Salon jury. However, the total effect of Eva's painting is quite different from Manet's cool objectivity. Like Manet, she maintains a smoothly painted, blended, neutral-toned background that gives little or no indication of a room or wall. She does this, however, by employing an olive green-black, rather than Manet's grey-beige; her background lightens toward the bottom of the canvas into a blending of burnt and raw umber tones.

The light in her painting comes from the right foreground. It strikes across the figure, serving to model it more fully than Manet's, creating more shadows and highlights. Thus, the more volumetric figure is

incorporated into an atmosphere which is much more palpable than Manet's. In this respect, she seems to be observing and incorporating what Manet too had looked at, and probably recommended to her, that is, Velasquez's treatment of the full-length, single figure in an atmospheric space.

Unlike Le Fifre's rather pallid complexion, caused by the harsh frontal lighting, Eva's bugler's flesh tone is in very rosy hues of rose lake and modeled with halftones, a practice of Gustave Courbet (1819-1877). He is brown eyed with full reddish lips containing a warm black pigment for shading. He wears a warm-toned long, black coat, unlike Manet's cooler tones. From close examination, the modulation of tones appears to have been done while the pigment was moist on the canvas surface, following Manet's practice. However, the tones are smoothly modeled and the cuffs have a hint of ultramarine blue in them, a residual of Chaplin and Stevens in practice. The bugler's shoes are a brown-black and painted in a manner like the coat. The red epaulet on his right shoulder is a highly saturated orange-red with a warm black tone drawn over the color to help create the details. The left shoulder's epaulet is less saturated and more modeled with a warm black. The bugler's pants and hat are of the same red-orange as the epaulet, but with tones of black blended in both to make the color less saturated and to model with light in a sequence from highlight to shadow.

The red tassels on the bugle are highly saturated, with the artist employing grayed beiges and cool blacks to modulate. The gold colors which appear on the bugle, coat and trim are overall the same mustardy gold and usually painted over the blacks, except on the bugle where there is a blending of pigment, gold into the black on the canvas. It also appears that Eva changed the left leg's position as there is a slight highlight and line to the left of it and it is somewhat incompletely finished near his foot. This composing on the canvas follows Romantic practice, especially seen in the work of Théodore Géricault (1791-1824).

In conclusion, the overall execution in the two paintings is quite different. In Le Fifre, Manet has attempted a very objective rendering of the individual. The definitive shape of the figure against the lighter background flattens the space and volume. There is no attempt at a psychological understanding of the individual. Eva envelops her figure in an atmosphere. She provides a more subjective view of the individual, conveyed in the facial expression and through shadow and light. She has included an element of humor in the young boy's personality, he takes on the jauntiness of youth with his hand set on his hip and a slight smile on his face.

With the submission of this obviously Manet-inspired work to the 1870 Salon jury Eva took a great risk. The

academic realist style of her previous paintings under the influence of Chaplin and Stevens certainly would have brought her more critical success. Eva must have wanted much more, to be in the forefront, creating works that were "modern" in style and in subject. This is presumably why she chose Manet as her new instructor and, I believe, why she choose to emulate a work by him that was controversial. It was accepted; she had succeeded.

Eva Gonzalès' painting, Jeune fille aux cerises (1873-1874; Pl. LXXXVII), model unknown,⁶³ has been compared in both the subject and composition with Manet's Jeune homme à la poire (1867-69; Pl. LXXXVIII), modeled by Léon Leenhoff. Eva's painting was not exhibited during her lifetime. It is a study in contrasting values with a few accents of red. For the most part, Eva imitated Manet's technique of painting. The pigment is applied thinly in long, loose strokes; areas of canvas have been left bare, as around her eyes. Only in the rendering of the face, hands and still-life are the brushstrokes shorter and the pigment slightly thicker. The modeling of the forms and colors was done on the canvas, not on the palette and then applied.

As in her L'Enfant de troupe (1870; Pl. V), the dark background is again a cool burnt umber and black tonality, as is the table top in front of the figure. Cool whites and

⁶³Sainsaulieu and de Mons, cat. no. 59, p. 146. The model for Eva's painting has not been identified. Léon Leenhoff modeled for Manet's painting.

blacks predominate throughout Eva's painting as in Manet's, especially in the model's outfit. She wears a black-and-white striped sleeveless jacket over a thin white dress. On top of her head is a white cap with a black ribbon. Her hair is painted employing raw and burnt umber. Her flesh tones are cool white, peach and pink with a rose lake pinkness to her cheeks. The five cherries are the only other bright color accent in the composition. Only in the execution of the model's face does Eva use half-tones, echoing the painting style of her master and of Gustave Courbet's treatment of women.

Eva and Manet posed their figures similarly. They are viewed half-length with the right shoulder turned outward and the figure facing the viewer. Each figure is lit from the front against a dark background. Eva's model sits at a table with her arms folded, holding up a fruit knife in her left hand. The cherries are in front of her on the table.

Manet's figure is seated parallel to the table, and is actively engaged in peeling the pear. He looks out of the picture frame but does not make eye contact with the viewer. Léon is also set back slightly farther in the picture space and the table to his side effectively places a barrier between the viewer and the figure, thus distancing him psychologically, unlike the direct, active exchange between viewer and subject in Eva's painting.

The Portrait de Madame E.G. [Emmanuel Gonzalès] mère de l'artiste (1873-1874; Pl. XXXI), shows Eva's mother, Marie Gonzalès, in profile. It was not exhibited during Eva's lifetime. Like Jeune fille aux cerises, the style seen in Eva's portrait of her mother reflects her absorption of Manet's technique seen in his "Spanish style," such as in Woman with a Parrot (1866; Pl. XXXV), but also reveals her own approach to painting. Her background is a burnt umber tone on brown canvas painted in thicker and heavier pigment at bottom right and thinly scrubbed toward the upper left with progressive diagonal strokes. On the left side, the brushstrokes are quite evident, something not as evident in Manet's early paintings of single figures against dark grounds. Eva painted streaks of blue in the background with a dry brush.

The figure is painted over the background. Her dress is a warm ochre with pinkish beige in the shadows of the folds on the back side. Grey tones are ultramarine blue mixed with ochre and blended on the canvas' surface. Shadows in the trim and under the bustle bow are a combination of burnt and raw umber. The shadows under the trimming are laid down first, then highlights built up over them. The pinkish color is probably rose lake. Dress tones are partially blended with smooth strokes except in the trim where the brushwork is choppiest. There is a spot slightly larger than one and a half inches in diameter in the dress

which has been retouched, as well as, two spots above the trim that now show as lighter toned areas. The shadows in the sleeve have a little bit of mustard yellow in the seam and behind the elbow created by pulling thalo green pigment into the wet ochre tone, a painting process Manet employed.

Marie Gonzalès' hair is burnt umber and very thinly and sketchily painted. The veil from her hat goes around her neck and down the front. It is thinly painted with dry brush in warm black tones. Her hat is similar to the dress in base color, but higher in value and painted thinly. Its flowers are small thin strokes of cerulean blue. The face is painted with medium thick pigment in the same ochre tone as the dress though with pink tones made of rose lake mixed in, especially for her cheek and lips. Marie's eyebrows were created by painting black blended over wet white pigment. She has touches of ultramarine blue for shadows in her face, and her eyes are burnt umber.

Lastly, Eva painted the bouquet which Marie is carrying. It seems to be an arrangement of poppies, (possibly) cornflowers and a very small white flower. The poppies are orange red with cool white pulled through; the leaves and stems are thalo greens. She used ultramarine blue mixed with white in small, relatively thickly painted strokes for the cornflowers. While the bouquet was painted last it was obviously pre-planned as some of the canvas behind it is not painted with the background's umber tone.

The bouquet appears to be "garden flowers" and is loosely, not formally, arranged.

At close inspection the canvas has been damaged. A small tear in upper right side was repaired and repainted. According to the museum's curator, the painting was partially cleaned "in the past twenty years" and resized. Under ultraviolet light these areas show up clearly. It appears that the background has been cleaned but not the hair or most of the figure, and not the bouquet. The edges of the canvas and stretcher are taped.

While Eva applied certain aspects of Manet's compositional elements and stylistic technique in this work, her own style is apparent. Her brushwork is consistently looser and, in the forms, less blended adding a lively, less formal quality to the subject. As well, Eva's handling of the subject, her mother, is much more sympathetic and subjective, than Manet's portrayals of relatives and friends generally were during this period.

Eva's most prestigious and well-known painting is Une Loge aux Italiens (1874; Pl. XIV). As with her two previous Manet-tutored paintings, Manet inspired the subject.⁶⁴ He had drawn a small pastel of Eva and Léon Leenhoff at the edge of a balcony during the winter of 1874 (Pl. XIII). She used this drawing as inspiration for her composition. Her

⁶⁴A detailed examination of the subject and composition of Eva's painting and its influences will be explored in chapter V.

figures are reversed, with the male altered from Manet's direct frontal pose to a more reserved profile one. The railing has been altered as well, but the intentional slight diagonal placement of it remains. She signed the painting on the lower right sweep of the railing in the same manner she signed her previous work.

Following Manet's counsel, Eva exhibited the painting in her atelier in 1874 after the Salon jury had rejected it. Alexandre Dumas fils (1824-1895) wrote, "Il y a là les dessous de Velasquez,"⁶⁵ in effect comparing the qualities of execution favorably with those of Velasquez. The work received favorable reviews at L'Exposition de Gand this same year. In 1879, she re-submitted her painting to the Salon; it was admitted with honor,⁶⁶ though not without less than complimentary reviews. Critics complained variously such as "'son manque de modelé'... 'ses teintes plates'; à l'homme de profil et debout en habit sa hauteur, ses airs de bellâtre."⁶⁷ Part of the reason for attack was that it recalled Manet's Olympia (1863; Salon des Refusés, 1865; Pl. LXXXIX), with its prominently displayed bouquet.⁶⁸ Also, Eva had declared herself solely as a pupil of Manet for the

⁶⁵Quoted in Roger-Marx, uncited and unpaginated.

⁶⁶Bénézit, IV, p. 341.

⁶⁷Quoted in Roger-Marx, unpaginated. Roger-Marx does not cite either the authors nor where these criticisms appeared.

⁶⁸Ibid., and Sainsaulieu and de Mons, p. 8.

first time, not including Chaplin's name along with his in the catalog; thus, reactive critical opinion was fostered.

The scene's background is toned with smoothly blended, thinly painted, dark burnt umber. The curtain is executed with long, wet strokes of maroon into which are blended white-gold highlights. A warm black is worked in for the shadows. This recalls Manet's practice for rendering the coats and slacks of the male figures in his Le Déjeuner sur l'herbe (Salon, 1863; Pl. XC). The curtain's gold fringe and rope are raw umber and yellow madder touched with yellow-orange highlights; this takes on a greenish yellow tone.

The padded railing is the same maroon as the curtain, but with highlight strokes of reddish orange. Its shadows and modeling are, again, accomplished through mixing a warm black into the still wet maroon. Dots of burnt and raw umber with yellow madder highlights are applied in small circular strokes construct the brass tacks. On the left, the chair upholstery is again maroon, a dark shade of smoothly blended strokes, except where it is seen beneath the woman's arm.

The white paper wrapped bouquet of flowers, for which critics specifically invoked Manet's Olympia (Pl. LXXXIX), is placed on the balcony ledge, under the curtain and next to the woman's right elbow. While their bouquet reference

is to motif, they do not view alterations in style nor differences in meaning within the painting's context.

The wrapping is a cool opaque white with a cool black blended into the still wet white with long sweeping strokes; this creates the greyness of the shadows. There are flowers of warm whites and yellows, leaves in greens and, for the rose, yellow green; again, the colors are blended on the canvas. Thalo green is employed for the leaves framing the bouquet. The blue flowers are combinations of ultramarine and opaque white, blended on the canvas. The central flower is rose lake and white, with saturated tones for detailing. This renders the flowers quite differently than those in Manet's Olympia.⁶⁹

Jeanne Gonzalès is the model for the young woman in Une Loge aux Italiens. Her flesh tones are a blend of warm white and yellowish peach mixed with grayed umber for shadows. All of these tones have only a medium amount of blending, except for the shadows and highlights on her right arm. For her left arm, Eva adds yellow madder and umber tones in streaks on the underside. Here the modeling is not as well blended as on the face, and the shadows are made with hatch marks. The definition of anatomy for the hand is incomplete and summarily sketchy. All the flesh tones are blended on the canvas. This holds for Jeanne's shoulders

⁶⁹The flowers and their interpretations will be discussed in chapter V.

and chest as well, but here the pigment is thinner; the raw canvas shows through on the upper right shoulder. There is uneven blending of the pigments on her face; her right eye is incomplete, for no white has been added between the eyelids and the iris. Burnt umber eyebrows and eyes, rose lake lips, a blend of burnt sienna and warm black hair sweeps across her forehead with thin strokes of pigment moving from left to right.

The flower adorning her hair and the one on her dress are rose lake and warm white with a little bit of emerald for the leaves. Both flowers are painted thickly, unlike her hair. Her choker is ultramarine blue and black; the drop pearl, small strokes of cool white, black and yellow.

Jeanne's dress is a slightly greenish blue, more saturated in the shadows. Highlights were quickly painted with a cool white; there is little blending on the surface. A little golden yellow was added at the edges. The glove is warm white and a grey produced by mixing black into the surface, leaving the strokes uneven. Her bracelet is burnt umber and gold with rose lake and warm white highlights. The opera glasses are yellowish in tone having gold and beige intermixed in indicative directional strokes; cool black strokes are added for details and shadows.

The man, standing in reserved profile to Jeanne's left, is Eva's future husband, Henri Guérard. His arm embraces the back of a chair; he stands leaning forward against its

back. His hair color is burnt umber, and painted in directional strokes as in his beard, to which Eva added raw umber for highlights. The pigment defining Guérard's face is thicker, a rosier tone than Jeanne's with darker beige shadows. His shirt is cool white and black impasto; the pigment is not as smoothly blended on the canvas as it is for his face. Strong directional strokes are used, as on his cuff, with the white paint applied over the black of his coat sleeve. The coat is a warm black tone with very little variation in thickness or modulation. There is a rim of highlight around Guérard's back. There has been some cracking of the paint surface especially in thinner areas. His hand is a pinkish flesh tone with yellow beige shadows that are both more saturated and more blue grey than Jeanne's. The ring on his little finger is yellow gold with an smooth oval design that reflects the blue of Jeanne's dress.⁷⁰

These changes in the handling of pigment in various objects come from Manet as well, indicative of different moments and lengths of time in viewing and rendering. Eva's palette, however, is warmer and more subtle than Manet's tends to be. It is an intimate, inviting portrayal of contemporary bourgeois leisure activity and one of Eva's most distinguished works.

⁷⁰As noted before, the subject, models, objects and their meanings will be discussed more fully in chapter V.

A fourth painting featuring Jeanne and worked in her adaptation of Manet's style, his "Spanish" one, in this instance, is Eva's Le Petit lever (Salon 1876; Pl. XVI). Jules Castagnary wrote in his review, "la toilette, la glace, les flacons touchés avec finesse, la justesse des mouvements, l'harmonie charmante de l'ensemble,"⁷¹ and "jamais jeune artiste n'aura mieux fait,"⁷² suggesting his pleasure at her work. There is no real equivalent for this genre subject in Manet's oeuvre, though he did paint a few pictures of women in front of a mirror, such as Nana (1877; Pl. XCI), Devant la glace (1876-1877; Pl. XCII), and a Portrait of Marguerite de Conflans (nd; Pl. XCIII). But, these paintings have a very different emphasis than Eva's. In hers, two women are seen in a bedroom in front of a dressing table. Unlike Manet's Nana and the Portrait of Marguerite de Conflans, the sitter does not confront the viewer, though she does look out of the picture space toward the viewer and not into the mirror. Eva's figures are oblivious of the viewer, involved with each other and reflected in the mirror.⁷³

As stated, Eva has adopted for her format Manet's dark "Spanish" mode, an earlier style, rather than his

⁷¹Quoted in Claude Roger-Marx, unpaginated.

⁷²Castagnary, quoted in Paule Bayle, "Eva Gonzalès," La Renaissance 15 (juin 1932): 114.

⁷³Various interpretations of this painting's subject will be discussed in chapter V.

Impressionist style of the 1870s. She posed light figures against a dark ground as was her previous practice. Silvery grey tones predominate through the cool whites, grays, blues and blacks found in the women's outfits and the curtains and objects of the room. Eva uses touches of red, gold and green to draw the viewer's eye through the composition. Red accents are found in the flower to the lower left and in the frame of the mirror. Golden accents highlight the edges of the burnt sienna colored table, the tieback on the draperies and in the chair. There are touches of thalo green in the leaves and stems of the flowers and in the box to the lower left which holds a bouquet. For the most part, she employed long, loose brushstrokes again in the clothing, background, curtains and reflections in the mirror. She reserves tighter, more modeled strokes for faces, hands and small details of the flowers and hairbrush.

During the late 1870s and early 1880s, Eva Gonzalès began to alter her painting style. This was essentially using as a point-of departure a retrospective of Manet's styles from his early "Spanish" mode of the 1860s through his various Impressionistic phases of the 1870s and into the earlier 1880s. Combined with this change in her style was her increased use of pastels, primarily under the influence of Edgar Degas. This led her toward her own mature style, attained just before her death in 1883. Eva's Pivoines (1875-1876; Pl. XCIV), Frère et soeur, Grandcamp (1877-1878;

Pl. LIII), and La Promenade à âne (1880-1882; Pl. LX) are works reflective of this process. First, Manet's role and, then, Degas', will be explored.

None of these paintings were exhibited during her lifetime. In general, she adopted Manet's sketchier, bravura brushwork manner, typical of his work during the 1870s. In the previously discussed paintings, it is a manner she employed only in certain sectors. Now, like Manet, she began to employ a lighter palette and background, and she introduced a greater range of colorful accents.

This more energized painting style of Manet in the early 1870s was adopted by Eva in the mid-1870s, as seen in Pivoines (1875-76; Pl. XCIV). To some extent, this painting still reflects Manet's early series of still-lives containing peonies, in particular his Peonies in a Vase on a Stand (1864; Pl. LXIX). In both Eva's and Manet's compositions the flowers are being arranged by someone who is not present in the picture; they are asymmetrically disarrayed. Each painting has a flower on the table to the right of the vase and petals have fallen, typical with cut flowers being arranged. The background of each still-life is atmospheric and unfocused.

It is more difficult in Eva's painting to discern where the table, or ledge, ends than in Manet's. In Pivoines, both table and wall are a combination of short, rough brushstrokes in raw and burnt umber blended with white for

highlights. These tones, laid onto the surface of the canvas, are semi-blended there. This is a change from her prior interpretation of Manet's early style where her brushstrokes are smoother and more evenly blended. The lightest area in Eva's background occurs in the upper left-hand portion and gives the appearance of a window opening; by contrast, Manet's background is dark and no light shines from the rear.

Eva's vase is burnt umber mixed with black and painted with directional strokes. The highlights on the left side of the vase are raw umber strokes and, on the upper right, they are a cool white. On the vase's surface are muted reflections of the flowers lying on the table. The leaf colors vary from a light yellow-green to a medium tone, while in the shadows Eva adds burnt umber to the hue. The flowers diverge in value from a pale, pale pink to a deep red, but all are of a blend of rose lake and cool white, in short broad strokes on the surface. Here Eva has adopted the painting style of her master as seen in his shorter stroked renderings, though hers are less agitated and more smoothly applied than in the flowers of Manet's Peonies in a Vase on a Stand (1864; Pl. LXIX).

Le Réveil (1877-1878; Pl. LXVI) is another example of Eva's assimilation of Manet's Impressionistic mode of the 1870s. While at first the surface seems to be completely worked, many areas are left unfinished. Its surface has

blistered. The left side is the most thoroughly painted and the thin application of paint on the lower right allows the canvas to show. Eva painted the table in siennas and umbers with a green and red-brown, diamond pattern inlay on the sides. Green, browns and golden-toned umber make up the formula for the brass decorations on the table. The table top is blue-white and the album upon it is pinkish beige with prussian blue stripes. A blueish-white vase with green and umber tones mixed into the wet pigment holds a bunch of blue-violet violets next to the album. Blue violets were a symbol for modesty,⁷⁴ and as such convey appropriate sentiment for the way in which Eva portrays her sister in this work.

On the bed, Eva employed warm white and Prussian blue with yellow-greens and grey beiges mixed into the pigment for the pillows, chemise and curtain. Very thin lines of ultramarine blue create the contours of these forms and the artist added a little bit of pink on Jeanne's chemise in the shadows. All of the brush work in these forms is very distinct and directional. For the background, she combined various tones of white and green, blue, raw umber, gold, maroon, and pink in medium values. This area is very incomplete and unfocused, so there is no determination of spatial depth.

⁷⁴Adams, p. 16.

Jeanne's head and torso are clearly defined in Le Réveil but, her lower body flattens and blends into its surroundings. In fact, up close, the painting is very flat, but becomes illusionistically three dimensional at a distance of about ten feet, with the left side always more volumetric. Her hair is warm brown in tone created through sienna and umber with golden brown highlights. This area is solidly painted and modeled. A natural light falls across her left arm and hip. The flesh tones are warm pinks and rosy beiges with blues beiges creating the shadows. Eva used warm yellow tones in the highlight of the Jeanne's arm. Her coral pink lips are outlined in a saturated tone and her eyes are pale hazel brown.

Although a very different interpretation of femininity, as will be discussed in context in chapter V, Manet's paintings, Nana (1877; Pl. XCI) and Devant la glace (1876-1877; Pl. XCII), are contemporary to this work by Eva. His style, as manifested in them, reflects Eva's new approach to painting. Both artists have brightened their palettes and lightened the atmosphere in their settings, reflecting the Impressionist styles of their colleagues. As seen in Manet, Eva's brushstrokes have become freer and less constrained to defining a solid, well-modeled form.

Eva loosened up her brushstroke and lightened her palette even more in Frère et soeur, Grandcamp (1877-1878; Pl. LIII). The sitters for this work have not been

identified, though the painting was likely conceived during a summer trip to the coast and Eva may have known the children shown. Like the previous painting, it, too, was not exhibited during her lifetime. A contemporary art critic, Edmond Jacques, did comment on this painting, however, and another, when it was exhibited in Eva's 1885 retrospective exhibition, saying

*Dans les Blés et Frère et Soeur sont dans une note tout à fait opposée, un peu crue, très lumineuse, avec des perspectives sans limite, et du soleil partout. Les gentilles gamines qui, pensives, confiantes, cueillent des fleurettes.... Il semble que ce soit la voie définitive, où l'artiste allait persévérer. Elle était maîtresse d'elle-même, elle s'était conquise.*⁷⁵

Though Manet did paint children and seascapes or beach scenes, there are none which specifically relate to this painting. Eva seems to have taken this image from her experience along the Normandy beaches and the influence of Edgar Degas and other Impressionist artists, beginning in 1875. It reflects the initiation of the Impressionist practice of depicting figures en plein air. The light and its nuances are rendered in heightened color, employing a sketchier painterly manner to gain a delicacy not seen in her earlier outdoor scenes.

Eva painted with Manet-informed, long, unmodulated strokes of ochre, warm black, raw sienna and raw umber to

⁷⁵Edmond Jacques, "Beaux-Arts, L'oeuvre d'Eva Gonzalès," L'Intransigeant, 21 janvier 1885, p. 3.

create the sandy beach and pilings. The greenery of the beach grasses was accomplished through the application of warm and cool greens and blues modulated with small amounts of cool white and sienna on the canvas surface. The pigment in this area varies from thin, turpentine saturated washes on the edges, reminiscent of those used in the landscape of Manet's Le Déjeuner sur l'herbe (1863; Pl. XC), to thicker strokes around the figures, but all of the strokes give the impression of a vertical and diagonal application indicative of broad-leaved beach grasses.

Eva used thicker pigment for constructing the figures of the little boy and girl as well as the basket of salmon lying on the path. Here, too, the colors are more vibrant and the tones modulated on the canvas. The basket containing the fish is ochre and sienna painted in short strokes. Eva painted the salmon in bright scarlet orange tones with thalo green, burnt umber and cool white mixed in. She also used thalo green, red-orange and burnt umber blended into a cool white for the cloth lining the basket.

The barefoot little boy stands next to the basket. He is looking down at his sister seated on the grass next to him. His hair has golden-yellow highlights with a little burnt sienna and burnt umber mixed in. His blue shirt is made of cerulean blue, with cool white and coral in varied amounts blended in for changes in highlights and shadows. The pants are created by modeling raw and burnt umber,

possibly with some warm black for the edges of shadows. Like the little girl's, his flesh is a combination of warm and cool pink with more saturated tones on the back of his legs and on his cheek and ear.

The little girl looks up and out at us. She has a basket on the ground next to her made up of raw umber, tan and ochre in smooth, more blended strokes with burnt umber strokes delineating the edges of the form. Her dress and shawl are in neutral tones of burnt and raw umber, and warm white painted in broad strokes. Her hair is slightly more saturated in color than the boy's with a slightly greater concentration of sienna tones.

Eva was certainly trying to emulate and learn from Manet's style of the 1870s, in particular as seen in his The Monet Family in the Garden (1874; Pl. XCV). She used similar hues and rough unmodulated application of paint on the canvas surface. However, while her work appears unfinished as the paint texture and thickness varies considerably from area to area, Manet's painting gives the appearance of being worked all over the surface, though the paint density varies in his work as well. Like Manet, she is still blending her colors only on the surface of the canvas, not on the palette.

Eva gives us a sense of informal immediacy with the closeness of the two children, their interaction with each other, and the girl's gaze at us, all reminiscent of Manet's

compositions. His The Monet Family in the Garden (Pl. XCV) demonstrates this. Camille Monet sits chin on hand, gazing out at us. Her son lies on his back, sprawled in the grass, his head resting against his mother's side. Manet painted this en plein air, certainly inspiring Eva to do so, though he may not have literally encouraged her to do so.

The beginnings of Degas' influence on Eva's style and choice of subject can be seen in comparing his At the Seashore (1876-1877; Pl. XCVI) to Frère et soeur, Grandcamp. While it is not a typical subject for him, she may have seen his painting at the Third Impressionist exhibition in 1877. In it, Degas altered his application of paint from thick, broad areas of pigment on the right side of the canvas to turpentine washes, sketchily painted on the left, something Eva does in her painting as well. His subject depicts the intimacy between the young girl and her caretaker, who is combing her hair. They are separate from the others on the beach, neither wearing beach clothes nor participating in any activities. Eva's models share the same sense of intimacy and separateness, even though no one else appears in her painting.

In La Promenade à âne (1882; Pl. LX), Eva again employed Henri Guérard as her model, but now he is her husband. The woman, most often identified as Jeanne

Gonzalès,⁷⁶ is shown seated sideways on the donkey with Henri Guérard standing to the left and behind it, leaning over the donkey's neck. This painting was not exhibited before Eva's death in 1883. The subject of this painting and comparisons of it to similar works by Manet and her contemporaries will be discussed in chapter V, as it is quite a complicated work. Then, too, the identity of the female model will be broached. But, note here, that Henri is not presented in reserved profile, as in La Loge aux Italiens (Pl. XIV), but in active relationship.

Like Eva's Frère et soeur, Grandcamp (Pl. LIII), a fair amount of this canvas has been left either unpainted or painted in thin, turpentine-saturated washes. This technique was noted in Eva's painting as influenced by Degas' beach scenes and Manet's landscape in Le Déjeuner sur l'herbe. In La Promenade à âne (Pl. LX), Eva loosely applied broad brushstrokes of mustard green mixed with white to create the tree trunk with shadows of grayed raw umber, thalo greens and blues. Short broad strokes in turpentine washes of thalo blues and greens moving to olive tones were applied in the background of the lower left corner.

The color application varies in the upper left hand corner where Eva painted in short brushy stokes with thin

⁷⁶As far as I have discerned, this identification was formally first given in 1979, in "A Month in London," exhibition leaflet for the National Gallery of London, August, 1979. In his catalog, Roger-Marx implied that it was Jeanne in this painting, but does not expressly state it.

pigments of olive green, whitened prussian blue and raw umber. Transparent washes of olive, raw sienna and thalos, highlighted with prussian blue dots of paint create the shrubbery between Henri and the woman. In the upper right hand corner, Eva employed washes of thalo blue and green, and the olive hues for the landscape and sky are left as if unfinished. Prussian blue mixed with a cool white form the fence in the lower right hand corner.

The head of the donkey is the most completed portion of the painting. It is a mixture of burnt sienna, raw and burnt umber, with the muzzle a blued grey with ultramarine blues accents. Eva added whitened mustard yellow and peachy colored highlights to the donkey's mane and the shadows are streaks of ultramarine blue and black. She loosely painted the donkey's head with thick strokes and the shoulders, back and rump are of a thinner pigment with the colors more modeled. The bridle is tones of maroon and scarlet and the saddle is burnt sienna and mustard blended with scarlet trim and saddle pad.

Henri Guérard's figure is the least completed form on the canvas. Most of the visible tan coloration is unpainted canvas. Eva painted in quick narrow strokes of burnt umber for his beard, adding mustard yellow tones in the mustache. His hair and the shadow of his left arm are a warm black following Manet's practice. The hat is basically raw umber. The blue tones of his collar are a grayed

prussian blue. The flesh tone is warmly mustardy in his cheek and neck with a little pink added on the ear. Guérard's legs are seen beneath the donkey's neck, being painted with thin mottled pigments in the same colors as the shrubbery.

The woman's hat is yellowy green and white, with crimson scarlet for the cherries that have black shadows. Her hair is yellow and burnt umber with sienna in the eyeshadows. The flesh tones are pale pinks and blues; on her cheek, these are grayed in the shadows on the left and, on her neck, mixed with yellow green in cross-hatched brushstrokes. Her dress is grayed prussian blue. The colors in the shadows are brighter and mixed with white. The dress is solidly modeled in the upper portion down to about her knees; further down, the skirt is very thinly painted. She holds reins with her right hand, and a sienna toned branch with left. The glove on her right hand is formed of thinly painted lines of pale grey blue with outlines of yellowy grey. The left hand is bare, flesh pink-toned, and she wears a gold bracelet.

This, Eva's final major painting, reveals her at the threshold of what would apparently have been her mature style. It represents her individualization from Chaplin, through Stevens to Manet, then through Manet to her synthesizing lessons gained from pastels of Degas. She has adopted the en plein air approach. She has adopted,

modified and enriched Manet's application, varying from broad areas and long, linear-stroked areas to short, broken stroke areas, as well as diversity in the thickness and thinness, opaqueness and transparency of paint. But, she has also embraced the style of Edgar Degas.

Edgar Degas (1834-1917)

Degas had a classical education, studied law and enrolled at the École des Beaux-Arts. He had met Manet and his circle in the early 1860s and they encouraged him to work on scenes depicting contemporary life rather than academic, historical narratives. Through an aesthetic interest, shared by many groups of Realists and Impressionists, in Japanese prints and their compositions, Degas transformed his style. In particular, he began creating compositions employing cut-off figures; asymmetrical balances of figures and space, foreground and background; and, a more decorative equilibrium between line and color. He started portraying his subjects as viewed from different angles, squeezing space and positions, accentuating surface and window of reality juxtapositions, and creating a dialogue between sketch and finish. From a study of photography, he became interested in often casual and awkward poses caught in time, the arbitrary cutting of figures by the frame of a scene, and exaggerated perspectives which made foreground figures appear larger

than normal. The genre subjects most often found in his works of the 1860s and 1870s are of the racecourse and the theater, often on the side line or behind the scenes. In the 1870s, he more often painted portraits and dance scenes.

Degas was an active member, along with Berthe Morisot, in organizing the first Impressionist exhibition in 1874, persuading several artists to join the group. Eva never exhibited with the Impressionists (following Manet's practice), but she must have attended the exhibitions to note what her colleagues were doing. Unlike most of the artists who came to be called Impressionists,⁷⁷ Degas never painted outside the studio, nor was he particularly interested in painting the natural effects of light in nature and, until very late in his career, very rarely painted pure landscapes.

He began to work seriously with pastels after 1875 and it became his favorite medium, one with which he constantly experimented. With it, he combined line and color into a single action. In the 1880s, he turned to a wider variety of subject matter, adding genre scenes of laundresses, milliners and women at their toilette. These new subjects became an intimate look at the everyday activities of women. They are studies in movement and gesture, revealing the beauty in the routine activities of ordinary, everyday life.

⁷⁷A term coined by the hostile critic, Louis Leroy, in describing Monet's Sunrise, an Impression. "L'Exposition des impressionistes," Le Charivari (25 avril 1874), pp. 2-3.

In them, he sought natural, unselfconscious, spontaneous movements, often termed voyeuristic rather than posed.

While Degas had no formal pupils, there are several artists closely linked with his work. In particular, art historians frequently compare Mary Cassatt's life and work with Degas' but, while there are many similarities, there are as many differences. Cassatt's subject range is narrower, focusing on an in-depth study of the bourgeois woman, her life and social responsibilities. Hers is not a particularly sympathetic or subjective view, rather it is an objective, though intimate and personal, one.

There are not many direct comparisons that can be made between Eva's and Degas' work by the time of her death in 1883. Perhaps if she had lived longer, there would be. Her style may have matured further and her subject matter may have expanded as his, and others, was beginning to do. However, as I have already indicated, certain elements found in Degas' work were absorbed and assimilated by Eva.

Around 1875, Eva started to work more and more with pastels as a primary medium, cross-influencing, like Degas, with her paintings. In addition, there were the beginnings of changes in her subjects, to people outside the family; in her compositional arrangements; and, in the application and color selection of her pastels. These can be seen to some extent in her Frère et soeur, Grandcamp (Pl. LIII) and, even more, in Sur la galet, Honfleur (pastel, 1880-1882; Pl.

LXII). The composition in the latter is especially reminiscent of Degas' Viscount Lepic and His Daughters (1873; XCVII), in which the figures are partially cut-off and the center of the canvas is empty space.

Eva's Une Modiste (pastel, 1882-1883; Pl. XXV) represents her growing interest in portraying bourgeois working women. It was exhibited in "Éxposition spéciale des artistes femmes," for the Cercle artistique et littéraire, in 1882, and in the 1883 Salon; both events were in Paris.

Une Modiste supports the assumption that she at least attended the Impressionist exhibits, demonstrated by her increasing interest in pastels and in Degas' style and subjects. The model is obviously serving a wealthy bourgeois clientele, as denoted by the furnishings of her shop. She appears to be middle or lower bourgeois, as denoted by her dress. Perhaps, she is both owner and fabricator. The woman pauses in her activity of picking the flowers to use in her next creation. She sits quietly in a moment of reverie, unaware of our presence. The hat stands are partially cut off by the frame as are the table and flower box. With these Degas-informed elements, Eva successfully creates the feeling of our being about to interrupt her moment of daydreaming.

This piece demonstrates Eva's mature style in pastel and, to some extent, her awareness and adaptation of Edgar Degas' approach to and technical mastery of the pastel

medium combined with her Manet-evolved and individual style. The work is very different from her earlier, Chaplin-informed pastels as represented by the already discussed L'Éventail (1869; Pl.LXXXIV) in its sharper application of the medium and more intense coloration of the forms.

In Une Modiste, Eva sketched the model's hair first with black, then added a grayed blue-violet and other grays for highlights. Like Degas, she layered her colors as she proceeded. The woman's eyebrows and eyes are black; her skin undertones are raw umber mixed with rose. For the skin's highlights, Eva used pale coral pinks. Shadows on her ear are darker pink, possibly with brown mixed in. On her right hand, there is a combination of raw umber and blue-violet. Her dress is a blued grey, but has a yellowish tone for shading around the bust, waist, derriere and under her thigh. Deeper shadows are slightly blue-violet and more intense than the dress itself which is a medium-value blue. To construct the dress, Eva translated Manet-informed, diagonal, parallel strokes with Degas-informed, pastel colored lines achieving a small amount of blending on the surface. The lace around the neck, cuffs and down the bodice is a blue-white; the ribbons, bright turquoise-blue with deeper blue for the shadows. Around her neck, she wears a locket made of gold and raw umber and, on her right wrist, a gold bracelet which reflects the colors of the flowers.

A rectangular box of flowers, similar to the one seen in Le Petit lever (1876; Pl. XVI), lies on her lap. Her right wrist rests on it. Using diagonal parallel strokes, Eva creates the exterior of the box with pale raw umber. These became understrokes overlaid, first, with pale lavender-blue on the long side; on the narrower side, first, pale, pale yellow layered overlaid with pale peach and, then, blue. The trim varies in color and intensity from bright sea green to bright green-blue. On the box interior, the narrower side is yellow white with dulled mauve for shadows; the long side, raw umber overlaid with pale blue-violet, pale yellow and pale peach. The undercut edge of the box is a muted blue-violet. Eva applied the pastels thickly on the box and the figures, giving the material the appearance of pigment.

The flowers in the box are not individually distinguishable. Leaf colors range from light emerald with grey, to deep sea green, to emerald green mixed with raw umber. Colors in the flowers vary from red-orange with tints of peach, to petals of blue-violet, to patches of burnt umber, mustard and pale yellows. The flowers she holds in her left hand appear to be roses. They are a combination of orange reds with white added for tints in the highlights and burnt sienna mixed in for the shadows. The leaves in this arrangement are a mixture of dark forest greens in the shadows, with sea green and emerald. Once

again the pastels were applied thickly and with directional short strokes.

Next to the figure, a table and hat stand hold a number of her creations. Eva used maroon and brown undertones with grayed, blue-white on top for the table. Its trim is a mixture of grey and mustard yellow to simulate brass. On the table is a pink rose and a hat of black and blue with bright blue and green on its top and a sienna toned feather. Two other hats are placed on stands on the table. The closest is seen from underneath as it has tilted away from the foreground. It has a black brim with ultramarine blue and white mixed on top in damp pastels. The other hat combines raw umber and mustard yellow in diagonal strokes that are semi-blended. Eva used vertical strokes in the upturned portion of this hat. All of the flowers here are undistinguishable as to type, but, along with the bow, are made from short strokes of red-oranges. One small stroke of green indicates a horizontal ribbon; it was done last.

The background appears to have been completed after the rest of the picture. Eva used diagonal, light blue strokes of pastel that must have been damp; placed over a golden umber tone, they create a thick pasty texture in some areas. There is a flower print over the wall which is done in raw umber with a slight blending of the marks into the undercolor. While Eva creates an overall, finished effect with the background tone, there is space left around the

woman's head, the hats and the table indicating its late inclusion.

Degas had begun exploring this same subject at the same time Eva was working on her pastel.⁷⁸ She may have seen some of them before they were sent to an exhibition at Durand-Ruel in London in July, 1882, and been inspired to create her own interpretation. There are individual differences between her work and several of Degas'. In most of Degas' pastels, like the Museum of Modern Art's At the Milliner's (1882; Pl. XCVIII) or the Metropolitan's The Milliner (1882; Pl. XCIX), the figures interact with each other and/or with the hats themselves. This is not true of Eva's scene where the shop girl is seen caught up in reverie, a moment of idleness.

Like Degas, Eva tried to observe this scene objectively. But she chose a different point of view and was not drawing just the setting and its participant but, like Manet, reveals the forces underlying the situation and the woman's personality. Like Degas, she shows the viewer in an ordinary, everyday situation, but personalizes the woman in her shop surroundings by providing her with an emotional sympathy. Eva applies her pastels in a manner similar to Degas, with changing directional strokes, sometimes blending the colors, sometimes layering them, at

⁷⁸Jean Sutherland Boggs and et. al., Degas (New York: The Metropolitan Museum of Art, 1988) shows nine works on this theme during 1882-1886.

times leaving bold marks on the surface, varying the use of dry and damp pigments in different thicknesses on the surface.

In examining some of Eva's works from the last five years of her life, several influences upon both her choice of subject and style occur. Degas' impact on her can be seen in her varying application of pigment in Frère et soeur, Grandcamp (Pl. LIII) and La Promenade à âne (Pl. LX), and in her new bolder use of pastels in La Modiste (Pl. XXV). She continually challenged herself toward more abstract thinking in the construction of her compositions reminiscent of Degas, as reflected in her Sur la galet, Honfleur (Pl. LXII).

Conclusion

It was difficult in nineteenth-century bourgeois society for a woman to break class etiquette and enter the predominantly male world of the fine arts. While there were a few schools which accepted women students, most of these were design schools with leanings toward a more industrial and commercial design application; they focused on training women very much like the milliner seen in Une Modiste. Any woman who wanted to study the fine arts and receive acknowledgement also had to contend with the male-dominated, academic art establishment. Only in a few independent ateliers, such as Chaplin's, could women of bourgeois

substance receive formal instruction. Socially, Chaplin's studio was the obvious, almost singular choice for beginning Eva's studies in drawing and painting; it provided her security while also making available models to study.

While within the same social and professional class, Eva's choice of Manet as her second master radically altered her training and affiliations within the art world. And, while Degas never was her formal master, he influenced the development of her mature style and choices in technique, both pastel and oil. The works discussed here demonstrate her affiliation with these individuals and others who shaped her development. Of course, there are other examples of Eva's work that reveal what she learned, adopted and transformed under their influence. But, as shown, she developed her own individuality, something both Manet and Degas inspired and fostered. By associating with them and being influenced by them, Eva Gonzalès had become the better artist that she had sought to be. The increase in and survival of her reputation attests to this. This chapter provides the first systematic discussion of Eva's style, its character and development.

CHAPTER IV

A SURVEY OF NINETEENTH CENTURY WOMEN AS ARTISTS

Introduction

Although Eva Gonzalès was compared with other women artists early in her career by contemporary critics, now she is rarely compared with artists other than Édouard Manet and Berthe Morisot, and even then only rarely. On her debut at the Salon in 1870, she was first compared by Philippe Burty (1830-1890), Zacharie Astruc (1835-1907) and Edmond Duranty (1822-1880) to now known and lesser known women artists. There she "éclipse à leurs yeux les vedettes habituelles du salon, ses illustres aînées Rosa Bonheur, Henriette Brown, Marie Collard, Nelly Jacquemard, Ferrère ou Escalier."¹ Burty wrote concerning the Portrait of Mademoiselle J. G. (1869-1870; Pl. VIII), "Depuis Rosalba [Carriera], je n'ai rien vu de plus large et de plus doux, rien qui rapelle mieux l'essence même du pastel."² Thus, even when others were cited the comments were brief and slight. A

¹Claude Roger-Marx, Eva Gonzalès (Saint Germain-en-Laye: Les Éditions de Neuilly, 1950), unpaginated. Roger-Marx does not elaborate on the latter two artists, giving no information as to their given names. Nor have I been able to gain any helpful information about them.

²Quoted in Roger-Marx, up. Roger-Marx did not cite his sources.

rectification of this lack of analytical comparison is offered here. This will be done with a selection of works by artists who painted similar subjects, examining similarities and differences in approach and style.

Various writers have discussed the issue of patronage and Impressionism in context of both male and female artists. However, in this chapter, I would like to examine this issue as it relates to a broader group of women artists during the nineteenth century to see how their class status and training affected their success in being recognized and/or patronized. For this reason, I have selected three groups of artists who will be discussed in this context.

The first consists of women who preceeded Eva, ones who attained success in both artistic circles and patronage. It includes a brief examination of the art and career of Elizabeth-Louise Vigée-Lebrun (1755-1842), Rosa Bonheur (1822-1899) and Henriette Browne (1829-1901). A more incisive discussion of Eva's contemporaries follows, including a comparison of the work, training and achievements of Marie Bracquemond (1841-1916), Berthe Morisot (1841-1895), and Mary Cassatt (1855-1926). Finally, a look at the group younger than Eva, who began their training and exhibiting during the late 1870s, Louise Breslau (1856-1927), Louise Abbema (1858-1927), and Marie Bashkirtseff (1859-1884).

It is important to remember that Eva probably never met the artists in the first group, though it is quite likely that she did see and know of their work. They are primarily important because they serve as role models, rather than having any artistic influence. The changes in fortune, patronage and training from the end of the eighteenth century and during the nineteenth century greatly affected women, perhaps even more than men. The artists of the first group serve as a foil for examining these issues. Their altering fortunes are examples of the process of gaining admittance into and recognition from the public, the male dominated circles of the Salon and, ultimately, at the end of the century, into the Académie.

The second group is one with whom Eva had more social as well as artistic contact. They are the most important. Contact with them was much more intimate and they served as both inspiration and contradistinction. Several comparisons of her works with theirs are presented. Marie Bracquemond and Mary Cassatt developed distinctive Impressionist styles after starting out in a more academic Realist tradition. Cassatt also studied (though slightly later than Eva) in Charles Chaplin's studio. It was Berthe Morisot with whom Eva was best acquainted, because of their contact through Manet and their similar social positions. It is by closely examining Morisot's letters, the subjects of her works and her style, that their relationship becomes clearer.

The youngest and final group of women artists consists mostly of painters working in a more academic realist style typical of that taught in many women's studio classes in France, such as the Académie Julian and Charles Chaplin's. This style of painting was quite popular in Eva's era. It serves as a foil for the understanding of how Eva subscribed to and deviated from it. Each artist achieved some measure of success through the traditional measure of exhibiting at the Salon.

Living in the last third of the century, Eva, as others, had only a few role models to emulate. Coming from the bourgeois, she had additional hindrances in terms of the common conception of women, their roles, moral standards and etiquette. Concerning the latter, she was in the company of artists like Browne, Cassatt and Morisot where, "To win acceptance they had to beat the double handicap of the way in which they had chosen to paint and the fact that they were women, initially their pictures were commented on in the same terms as needlework, with much talk of their 'daintiness' and 'charm'."³

Marie Louise Elizabeth Vigée-Lebrun (1755-1842)

Elizabeth Vigée-Lebrun was the daughter of Louis Vigée (1727-1767), a minor artist who taught at the Académie de

³Pascal Bonafoux, The Impressionists: Portraits and Confidences (New York: Rizzoli International Publications, Inc., 1986), p. 79.

Saint-Luc. While he instructed her in her early years, he died when she was twelve. Subsequently, she learned from a number of other teachers there, such as the landscapist, Joseph Vernet (1714-1789), and genre/history painter, Jean-Baptiste Greuze (1725-1805) but, largely, she was self-taught. When she was fifteen, she attained her own studio and began her professional career. She married an art dealer, Jean-Pierre-Baptiste Lebrun (1748-1813); while "he exposed her to important works of art and prominent people his wife otherwise would not have encountered,"⁴ he also exploited her and squandered her money.

Because of her fame and talent, she was called to Versailles in 1779 to paint Queen Marie-Antoinette. Later, she became official painter to the Queen, with whom she developed a close relationship, one that endangered her life during the Revolution. She painted approximately twenty portraits of the Queen as well as other members of the court. Vigée-Lebrun was nominated to the Académie de Saint-Luc in 1774 by Joseph Vernet, though her election was opposed by Jean-Baptiste Pierre (1714-1789), First Painter to the King. She was accepted in 1783 and her first appearance as an academician took place in the Salon of the Académie Royale that same year.

⁴Nancy G. Heller, Women Artists: An Illustrated History (New York: Abbeville Press, 1987), p. 59.

When Marie-Antoinette and Louis XVI were captured at Versailles on October 6, 1789, Vigée-Lebrun and her daughter fled France. No longer able to live and work in France during the Revolution and the Consulate, she traveled for twelve years, visiting royal courts in Florence, Rome, Vienna, Prague, Dresden, Berlin, St. Petersburg and London where she was patronized before returning to Paris to settle in 1805. This return was fostered by Jacques-Louis David. She made two visits to Switzerland, "where she executed almost 200 pastel landscapes."⁵ Wherever she traveled, she was enthusiastically welcomed and continued to be well-patronized by the nobility,⁶ and accepted into various academies.⁷

Vigée-Lebrun's success was not so much based on her training but, on her remarkable innate talent and, on the patronage of important members of the aristocracy (both royal and imperial). Her rise from the lower bourgeoisie to fame and success as a mainstream artist, who both portrayed and was intimate with the aristocracy, was the goal of many eighteenth and nineteenth century artists, male and female. In particular, because of her talent and success, she was

⁵Elsa Honig Fine, Women and Art: A History of Women Painters and Sculptors from the Renaissance to the 20th Century (Montclair, New Jersey: Allanheld, Osmun and Company, 1978), p. 51.

⁶Ibid., p. 49.

⁷Heller, p. 59.

admired by women artists as someone to emulate. Later women artists often were compared to her, both artistically and in relationship to her career.

Rosa Bonheur (1822-1899)

With the change in patronage from aristocratic women to bourgeois and primarily male, there was a corresponding change in subjects and styles of commercially successful and critically recognized women artists. While it is unlikely that Eva and Bonheur ever met, or that Bonheur particularly had any influence on Eva's work, either in technique or subject choices, Bonheur, as a recognized and honored woman artist, served as a role model for other women artists. Her life demonstrated that great individual success could be achieved.

Bonheur managed to break with conventional attitudes toward women as artists, especially independent ones. Part of this was the result of her republican background. Her father, Raymond, was involved with the Saint-Simonians, a Christian socialist movement. Its philosophy, concerning the role of women, had enlightened significance upon the upbringing of his children, especially Rosa. This led her to believe "...in the moral and intellectual equality of the

sexes and that progress in civilization would only be achieved as this was recognized."⁸

Yet, like other young lower middle-class women of her time, Bonheur apprenticed at an early age to a dressmaker, then to a colorist of engravings. Later, she attended the boarding school where her father taught drawing, but she "was expelled for naughtiness."⁹ She excelled in drawing; but, since she never attended any of the ateliers or design schools, her father was her only instructor. Like Vigée-Lebrun, Bonheur came from the same social class, was taught primarily by her father and would rise to fame -- an almost unique experience for a woman.

In the early stages of her career, her subjects consisted mainly of landscapes and genre, a few were historical. She exhibited in the Salon every year from 1840 until 1855. In 1840, when she was just nineteen, she had two works exhibited.¹⁰ At the Salon of 1845, she was awarded a third class medal. Throughout the 1850s, she

⁸Charlotte Elizabeth Yeldham, Women Artists in Nineteenth Century France and England, Their Art Education, Exhibition Opportunities and Membership of Exhibiting Societies and Academies, with an Assessment of the Subject Matter of Their Work and Summary Biographies, 1 (New York and London: Garland Publishing, Inc., 1984), p. 337.

⁹Ibid. She was expelled after creating a mock battle in the school's garden which destroyed the mistress' rose garden. Apparently this was the last in a series of disruptive events she had instigated.

¹⁰Dore Ashton, Rosa Bonheur: A Life and a Legend (New York: The Viking Press, 1981), p. 49.

received continual praise and experienced extraordinary success. Her exhibitions were in London, Ghent, Brussels, Toulouse and Bordeaux, where critics and the public gave her enthusiastic acclaim. Rosa Bonheur was the first woman to receive the Cross of Legion of Honor, presented to her in 1865 by the Empress Eugénie.¹¹

Her success is due in part to the Romantic-Realist style in which she worked. This style, characterized by a meticulous, direct observation and rendering of nature, became popular during the late 1840s. Her success in the heroization of the French landscape, livestock and laborers was quite a dramatic shift in contrast to Vigée-Lebrun's portraits of nobility. It was due, at least in part, to the shift in patronage toward the middle classes, the rise of democracy during the era of Louis-Philippe, the revolution of 1848 and the second Republic and Empire,¹² and the change in taste to Bonheur's more Romantic/Realist style during this part of the century.

For committed women artists in the middle of the nineteenth century, Rosa Bonheur's success, both critical and financial, was an example and an inspiration. By becoming the first woman awarded so many high honors,

¹¹Heller, p. 90.

¹²During these periods, the middle class gained more economic and political stability. Therefore, they were not only able to afford original work of art, they also became more interested in raising their cultural understanding.

exclusive to male artists up to this time, her successors are in debt to her for opening doors of prestige and commercial success, whether or not they adopted her particular attitudes and lifestyle.

Henriette Browne (1829-1901)

Henriette Browne came from an artistic family very similar to that of Eva Gonzalès, but one of the lower-middle class. She was born Sophie Bouteiller in 1829. Her father was an amateur musician and her mother a talented singer, who gave singing lessons in Paris.¹³ Unlike Eva, Henriette's mother believed that women should be prepared to earn a living. Thus, she was encouraged to choose one of the arts for both the "intrinsic value of serious study and... to be prepared should she ever have to earn her own living."¹⁴ Her mother and tutors taught her entirely at home, emphasizing drawing and music. In 1851, she entered Chaplin's female class, which she attended twice a week, painting from living models and copying old masters in the Louvre. Her mother continuously accompanied her, as propriety dictated.

To keep her private life separate from her professional, she chose to use the pseudonym, Henriette Browne, the name of her maternal grandmother; she used it

¹³Yeldham, p. 345.

¹⁴Ibid.

for exhibitions. She achieved great success early in her career, which began as Bonheur was withdrawing from public exhibitions. She debuted at the 1853 Salon. For her second exhibition, the Exposition Universelle in 1855, she sent five works and received a third class medal. All five sold, including Un frère de l'école chrétienne (1854; Pl. C, bought for 4,000 francs by an Englishman) and École des pauvres, à Aix (Savoie) (nd; bought by Emperor Napoléon III).¹⁵ Both are religiously sentimental, realist genre.

Most of the themes in which Browne specialized during the 1850s consisted of similar religious genre scenes. She often represented children in her work, sometimes for pathos and sentiment. Her works were popular during this period and were

notable for the boldness with which she depicted genre scenes. Their scale, realism and imposing frontal presentation were unusual characteristics at the time and may have contributed to the elevation of genre in the hierarchy of styles.¹⁶

Generally, the canvas size of her genre scenes was large, the light centralized, the division of receding planes in her interior spaces recalls Dutch seventeenth century practice, and the realism of her work and its detail are

¹⁵Ibid. The reproduction of Un frère de l'école chrétienne is from an engraving of the work. There is no reproduction available for École des pauvres, à Aix (Savoie) and no date.

¹⁶Ibid., p. 349.

intense.¹⁷ The figures tend to fill a large area of the picture plane, becoming heroic, and are usually presented frontally. As stated by Yeldham, "the only contemporary parallel for such bold and frontal realism in interior settings is Manet, her junior by four years."¹⁸

Browne continued to exhibit successfully at the Paris Salon, winning a third, third class medal in 1859 for Les Soeurs de charité (1859; Pl. CI). The painting received high praise and the director of the lottery purchased it for 12,000 francs. A smaller version sold for 30,000 francs. She traveled extensively in the 1860s, to Constantinople, Morocco, Egypt and Syria. During this time, her subject matter primarily consisted of harem scenes, made popular by the Romantics and France's expansionary nationalism, and her specialty of children. In the 1870s, she exhibited portraits as well as genre scenes. By this time, many artists visited her studio, including Lady Elizabeth Butler (1850-1933) in 1874.¹⁹

Browne appears to have been a source of inspiration for many women Realists and Impressionists, in particular for Mary Cassatt, though no exploration of this yet exists in publication. Her intimate look at genre scenes depicting

¹⁷Ibid., p. 347.

¹⁸Ibid., p. 348.

¹⁹Ibid., p. 349. Lady Elizabeth Butler was a prominent and well-respected English artist who had a strong reputation as a history painter in England.

images of women as caretakers and at scenes of children in natural play served to prepare the venue for women artists like Cassatt and Morisot, though the sentiments evoked by their works are decidedly different from those aimed at by Browne. There are few images of children in Eva's oeuvre, most are single bust-length portraits or children in a garden or on the beach attended by a guardian. However, if she had survived, she probably would have portrayed her own son growing up.

In Les Soeurs de charité (Pl. CI), Browne portrays two nuns nursing a sick child. This painting is meant to awaken sympathy and support the charities devoted to children. Thus, the subject was intended to serve as an instrument for instructing the bourgeois to their moral, social responsibilities. Eva's painting, Miss et bébé (Pl. XVII), presents a different image of woman and child. The caretaker is a "nanny" defining a private rather than an institutional reality. The child stands to one side, looking through the fence and, away from the viewer. The woman does not interact with the child, but rather with the viewer, making eye contact. The child, in its aloneness, represents the nuclear family structure of bourgeois families and illuminates the nature of a more private, bourgeois intimacy. Charity and social concern are not its intent. Eva gives us a personal version of bourgeois reality - a painting subject selected from the reality she

knows authentically. The child is safe and protected, privileged and, yet, self-conscious.

There are major stylistic differences between Browne's and Eva's paintings as well. Browne worked in a highly polished academic style with well blended brushstrokes and gradual transitions from light to dark. There is a detailed display of illusionistic textures and directed interior light effects. The result is tactile and dramatic. Browne creates painstaking details in the textures of the cloth, flesh and hair of which Eva was only interested in capturing the effects. Eva used broad, rather flat, unblended brushstrokes. Her backgrounds are sketchy and there is a lack of intimate detailing even in the foreground. She is more concerned with capturing momentary effects and a sense of instantaneity in execution. She accomplishes this through the varied rapidity and direction of the brushstrokes and the small incidents and actions undertaken, like the upsidedown umbrella and the tilt of the woman's head.

All three of the women in this first group of 19th century artists, Elizabeth Vigée-Lebrun, Rosa Bonheur and Henriette Browne came from lower middle-class backgrounds and achieved great commercial and critical success. They were role models for succeeding generations of women. The nature of their early education changed from, primarily being taught by their artistic fathers, as in the case of

Vigée-Lebrun and Bonheur, to more formal training by artist-teachers in studios, such as Charles Chaplin and Henriette Browne. Their individual choice of subject varied greatly, reflecting the nature of their patronage and the tastes and nature of their time and experience. The choice of subjects shifts for those in the second group of artists to be examined, Eva's Impressionist contemporaries, from aristocratic, others and social concerns to family, friends and intimacy. Other women continued to emulate the subjects, styles and concerns of academically-trained men, as those rare individuals had since the Renaissance; now, there were more, due to the liberalization and democratization of society.

Marie Bracquemond (1841-1916)

The eldest of this second, contemporary, group of women was Marie Bracquemond. She came from a lower-class family and had no financial support from them. At sixteen, she sent a drawing to the Salon des Artistes Français and was recommended to Ingres' studio,²⁰ where early in her career, "she gained the reputation of being one of his most intelligent students."²¹ She married Félix Bracquemond

²⁰Emmanuel Bénézit, Dictionnaire des peintres, sculpteurs, dessinateurs et graveurs, II (Paris: Librairie Gründ, 1955), p. 244.

²¹Tamar Garb, Women Impressionists (Oxford, England: Phaidon Press Limited, 1986), p. 9.

(1833-1914), an artist and engraver, in 1869. Although he was one of the foremost printmakers and taught his wife the techniques, she only executed nine etchings of record. At first a great supporter of her work, he introduced her into various contemporary artistic circles, but later became jealous of her success. Eva would also marry an artist, Henri Guérard. But, her experience, confirmed later by that of her sister, was not like Marie's. He was continuously encouraging and supportive, engraving for publication some of her paintings and even quoting some of her work in his.²²

Although Marie Bracquemond never exhibited in the Salon, she exhibited with the Impressionist group in 1879, 1880 and 1886. However, her husband was a firm opponent of Impressionist methods and believed that tone, value and composition should be carefully worked out before executing a painting.²³ She had turned from Ingres' teaching, and became a strong defender of Impressionism, committed to the rendering of the contemporary people and activities of her experience in unmodulated color and painterly brushstrokes.

Marie often drew her subjects during sittings in the family garden in Sèvres.²⁴ From 1880 on, her subjects

²²See discussion on Guérard's involvement with Eva in chapter II.

²³Garb, p. 9.

²⁴Whitney Chadwick, Women, Art, and Society (London: Thames and Hudson Ltd, 1990), p. 215-217.

consistently depict modern life, though not necessarily en plein air. She abandoned painting in 1890, due to domestic pressure and lack of critical recognition. Among other artists, Alfred Sisley and his wife were regular guests in the Bracquemond home and she portrayed them, as in Under the Lamp (1887; Pl. CII).

Although Bracquemond's Lady in White (1880; Pl. CIII) is in the tradition of Courbet and Whistler, it has some similarities with Eva's Portrait d'une jeune femme (1873-1874; Pl. CIV). The woman in Eva's painting wears an elegant white dress. She is sitting in three-quarter view facing the viewer with her hands folded in her lap holding a pair of white gloves. Set in an interior, the lighting is crisp and clear, striking the figure from the upper-right front. Though the application of the paint was done with broad, partially blended strokes, the end result looks as though the artist employed precise details, explicitly defining edges and textures, which she had learned from Chaplin, but only well suggested here. Once again Eva uses Manet's portrait formula of light figure against a dark ground. With the exception of the blue ribbon and flower on her dress and the thalo green pillow behind the figure, Eva has muted the tones. This painting is one of the most formal, academically finished pieces in Eva's middle oeuvre and reflects both her artistic education under Chaplin and the stylistic influence of Alfred Stevens.

Bracquemond's painting Lady in White (1880; Pl. CIII) was first exhibited in the fifth Impressionist Exhibition of 1880. The subject is of her sister, Louise Quiverson, who was her constant companion and frequent model (as the case was with Eva and her sister). The figure sits outdoors in the garden on a stool over which the artist has draped an oriental rug. In this painting, Marie continues her concern with form and posed arrangement, placing the figure directly in the center of the composition, filling most of the picture plane, as Eva and other Realists did - heroicizing the ordinary. Louise wears an elegant, white, sheer-cotton dress with yellow-green ribbons around her waist and cuffs for accent. Likewise, light shines down on the figure from above. The figure, fabric and surroundings, while clearly defined, have soft edges and the artist uses muted tones to further soften the look, as Eva did in her Portrait d'une jeune femme (Pl. CIV).

Marie also applied her paint in large impasto strokes, leaving them largely unblended on the canvas surface. She used the direction of the brushstroke to indicate form and direction, such as in the folds and drapes of cloth in her sister's dress, as Eva also did in her adaptation of Manet and Chaplin's approaches. But more like the light Impressionists, Marie began to explore the effects of light on color which Eva had not been interested in until about the same time as Marie. This can be seen in the dress

fabric of Marie's sister, where highlights and shadows are created through changes in color instead of tone.

While there are many similarities between the two paintings, Eva's painting is an unusual one in her oeuvre for the time. Most of her work does not contain the effects of academic finish. A more apt contrast in these two artists' styles of the 1870s can be had by examining Bracquemond's Lady in White (Pl. CIII) and Eva's Les Oseraies (1871-1872; Pl. XII).

In Eva's painting there is a strong grey-beige cast to the colors rendering a muted effect. Eva employed tones of raw umber with little or no thalos. The figure sits facing the viewer on the grass alongside a pond. Her dress is a tan beige with taupe shadows executed with smooth, flat strokes. Each color is individually stroked with some modulation of tone. The sitter's face has a greenish cast. Eva's figure has more animation; there is a sense of the momentary. There is definitely no sense of formal portraiture. It is a genre scene rather than a portrait. Eva's painting is much smaller and more intimate, and possesses the melancholy feeling typical of her work. As for the light and its effects, Eva does not seem to care about the breakdown of light into color. Instead, it is tonal and her figures remain fairly solid.

Berthe Morisot (1841-1895)

Berthe Morisot was born in Bourges, the youngest of three daughters of a rich, haute bourgeois family. Their mother was the grandniece of Honoré Fragonard. The family lived in Limoges until 1848, when they moved to Paris, Caen and Rennes before settling in the Parisian suburb of Passy in 1852. The first real master who taught Berthe and sister, Edma, was Joseph-Alexandre Guichard (1806-1880, a pupil of Ingres and Delacroix). Morisot gained permission to copy in the Musée du Louvre and reproduced the works of masters, such as Titian (ca. 1488-1576), Paolo Veronese (1528-1588) and, especially, Rubens (1577-1640). The Morisot sisters met Camille Corot (1796-1875) in 1861. He suggested that his pupil, Achille Oudinot (1820-1891), undertake their instruction. He began teaching them in 1863. He taught them to observe nature in masses instead of small details, and to paint in the morning. Through Oudinot, they met the artists Honoré Daumier (1808-1879), Charles Daubigny (1817-1878) and Jean-Baptiste-Antoine Guillemet (1843-1918). Berthe Morisot first exhibited her work in the 1864 Salon. Until 1868, she showed mostly landscapes, which gleaned from Corot his use of silvery grey tonality and a delicacy of coloring, but she employed a much freer brushwork. She did not win any medals at the Salon.

In 1868, Henri Fantin-Latour (1836-1904) introduced Édouard Manet to Berthe while she was copying a Rubens in

the Louvre. Manet asked her to pose for him for Le Balcon (1869; Pl. CV). The growing importance of figures and portraiture, the increasing fluidity of her brushstrokes, the broader planes and an elimination of detail are evidence of Morisot's involvement with Manet and her adaptation of his style to her own. She persuaded Manet to lighten his palette and to work en plein air.²⁵

Morisot exhibited in the Salon until 1873, when she refused to submit any more of her works. Subsequently, she became a major contributor to six of the seven Impressionist exhibitions. She married Manet's brother Eugène in 1874 and, in 1879, bore their daughter, Julie (the only year she did not exhibit with the Impressionist group). Her works of 1870s are either interior scenes with large figures or landscapes with small figures. She reflects Manet's style in the former and the Impressionists more in the latter. Morisot's models were usually family members. Edma Morisot Pontillon and her two children were particularly important models during her early career. As Yeldham has so aptly remarked, "her work is an exact record of all the places and people to which she was most attached and for this reason Berthe Morisot must rank as one of the most personal artists of her time."²⁶

²⁵Yeldham, p. 352.

²⁶Ibid., p. 356.

Art historical and biographical discussion concerning Morisot's relationship with Eva has been limited to excerpts from the Morisot's letters complaining of Manet's treatment of her after Eva became his pupil. They focus on Morisot's "jealousy" of Eva but none compare the two artists' work. Were they really rivals or were the intimate letters of Morisot to her close relatives, sisters and mother only brief instances misread and, thus, employed to create differences between the two that did not truly characterize their relationship? Even Roger-Marx in his catalog of 1950 sets Morisot against Eva. He discusses their physical appearance and personalities but, does not explore their artistic production. He said

Plusieurs lettres de Berthe témoignent de sa jalousie refoulée. Ainsi le hasard érige en rivales ces deux jeune bourgeoises, aussi fines et réservées l'une que l'autre, peu communicatives, brûlées d'une fièvre intérieure et qui, bien que de types différents, étaient assez semblables par la pâleur du teint, leur sombre chevelure et admirable intensité d'un regard chargé de mélancolie.²⁷

Two passages are the most often quoted as characterizing the personal relationship between the two. The first, "Manet lectures me, and holds up that eternal Mademoiselle Gonzalès as an example; she has poise, perseverance, she is able to carry an undertaking to a successful issue, whereas I am not

²⁷Roger-Marx, unpaginated.

capable of anything."²⁸ And, the second, "The thought of Mademoiselle Gonzalès irritates me, I do not know why. I imagine that Manet greatly overestimates her, and that we, or rather you, have as much talent as she...."²⁹ While it appears to be true that Manet pitted the women against one another holding up Gonzalès as an example to Morisot, he would also turn right around and flatter Morisot, as she related in her letter to Edma, "To my great surprise and satisfaction, I received the highest praise; it seems that what I do is decidedly better than Eva Gonzalès."³⁰ In this same letter, she indicates her own understanding of Manet's personality by telling Edma,

Manet always approves of the painting of people whom he likes.... As he exaggerates everything, he predicted success for me in the next exhibition, though he has said many unpleasant things to me.³¹

One might conclude from these statements that there was rivalry and jealousy between Berthe and Eva but, if this were the case, it would also probably extend to Manet's portrayal of Eva in his portrait of her. In Berthe's own

²⁸Berthe Morisot to Edma Morisot Pontillon, 13 August 1869. Quoted in Denis Rouart, ed., Berthe Morisot: The Correspondance with her Family and Friends, trans. Betty W. Hubbard (Mt. Kisco, New York: Moyer Bell Limited, 1987), p. 44.

²⁹Edma Morisot Pontillon to Berthe Morisot, nd. In reply to the letter dated August 13, 1869. Ibid.

³⁰Berthe Morisot to Edma Pontillon, September 1869. Ibid., p. 45.

³¹Letter of September 1869. Ibid.

words, this does not appear to be true. As she later wrote to Edma, "Manet has never done anything as good as his portrait of Mademoiselle Gonzalès; it is perhaps even more charming now than when you saw it."³²

Through reading these letters, it becomes apparent that Morisot's feelings about Eva and her work change depending on her own moods concerning her own accomplishments and how Manet was treating her at the time. For instance, when she was not happy with the location of her paintings in the Salon of 1870, nor with herself, she denigrates the works of others, including Eva's, "Mademoiselle Gonzalès is passable, but nothing more.... I have nothing of what is required to inspire people with respect; I do not know at all how to hold a grudge, even when I have a right to."³³

Madame August Morisot's opinion also varied according to circumstances. She wrote to her daughter, in 1872, saying that Manet had advised Berthe's brother, Tiburce, that he "would do much better to marry Mlle Gonzalès -- there is a woman who is ravishing in every respect, and so intelligent and [has] such good manners!"³⁴ There is no protest or any sense of indignation on Madame Morisot's

³²Berthe Morisot to Edma Pontillon, dated early in 1870. Ibid., p. 49.

³³Berthe Morisot to Edma Pontillon, nd. Ibid., p. 51.

³⁴Mme. August Morisot to Berthe Morisot, Summer 1872. Ibid., p. 84.

part, nor any reply from Berthe as one would expect if she were jealous.

"He has made indirect overtures to the Gonzalès..."³⁵ is an early, cryptic remark of Madame Morisot's concerning an encounter she had with Manet at the opening of the 1869 Salon. While this clarifies both that the Morisot's knew Eva and Jeanne Gonzalès and the initiation of Manet's acquaintance with the Gonzalèses, what they thought he wanted is unclear.³⁶ Subsequently, the Morisots and the Gonzalèses attended the Thursday evening salons at the Manets.³⁷ Yet, they had a bond besides that of Manet. They were both good friends with the Stevenses. Tiburce Morisot states that Alfred Stevens and his wife became "close and dear friends"³⁸ beginning in 1864. Subsequently, the Morisots attended Stevenses Wednesday evening salons.³⁹ Alfred Stevens was a friend of Emmanuel Gonzalès and the Gonzalèses also attended the Stevenses salon. It was Alfred Stevens who introduced Eva to Manet.

³⁵Mme. August Morisot to Edma Pontillon, 23 May 1869. Ibid., p. 40.

³⁶It is a little confusing however, as Manet had already begun working on his painting of Eva Gonzalès at her easel in February 1869. See chapter III, page 108.

³⁷Rouart, p. 81. Information here is taken from a letter by Madame Morisot to Berthe Morisot on July 14, 1871 where she recounts seeing Eva Gonzalès at the Manet's.

³⁸Ibid., p. 23.

³⁹Ibid., pp. 32, 38, 43, and 84.

Berthe and Eva evidence many similarities in style and subject in their work. As iconographic issues will be taken up in chapter V, only stylistic issues will be discussed here. Two sets of paintings serve to focus on similarities and differences. The depiction of women in a garden or other outdoor setting is frequent in both artists' oeuvres. Eva's Femme sur la falaise (1875-1876; Pl. CVI) corresponds in many ways to Morisot's Woman and Child in a Garden (1884; Pl. CVII).

Both Berthe and Eva use a reddish brown, unprimed canvas and leave areas unpainted. Eva employs loose and painterly sweeping brushstrokes. The figure of woman is placed by a fence post at the edge of a cliff. She wears a gauze-like dress that has hues of peachy pinks, whitened with blue-grey shadows; a shawl of the same hues covers her shoulders. Her face is of soft pinks with peach and white for her cheek. She has brown umber hair with warm black mixed in; this occurs in her hat, which also has a touch of turquoise. The fence is a combination of layers of warm grey, black and white.

Much of the unprimed canvas shows through the paint, especially on the left and bottom sides. Behind, and to the left of the figure, it is very sketchy and unfinished. Right below the fence is large area of green made from a yellowish emerald and yellow-white. This impasto application attempts to cover a seated figure, possibly a

young boy. He wears a white hat with black band and sits with his right leg crossed under the left.

In the upper, middle right, between the fenceline and the top of the canvas, Eva uses long horizontal brushstrokes that have a smoother transition between them. This area represents the ocean as the color is a mixture of transparent sea green and white. Above this section appears to be a town scene, possibly showing the other side of a harbor, but the area is not resolved enough to decipher clearly. Diagonal brushwork of yellow green and white pigment covers the thick, patchy area between the figure's head and the water; it represents a cliff. It looks as though Eva has covered up underdrawing here as well.

The shadows around the sitter's dress are a translucent thalo green and ultramarine. Eva used burnt and raw umbers for her brown tones and a mustardy yellow mixed into the greens for other areas of landscape. In this painting she applied the pigment in a free manner, blending only on the canvas. There is no real attempt at drawing specific details, she is only trying to capture the moment. The effect is similar to what one sees in the painting by Morisot's Woman and Child in a Garden (Pl. CVII).

Berthe applied her paint vigorously and her tones are only blended on the canvas surface, not on the palette. Quite a bit of the unprimed canvas shows around the outer edges. Like Eva, Morisot captures her figures in a quiet

moment of everyday activity; they seem unaware of anyone's presence. The young woman sits with her back against a tree busily engaged in her needlework and the child stands, back to the viewer, looking toward the toy sailboat on the stream. However, they differ because Eva appears to have changed her mind about the inclusion of the child and painted him out. In doing so, she characteristically leaves the young woman alone in quiet, private contemplation.

Similarities in the subject matter of these two artists also exists in the choice of location for landscapes. During vacations both families moved to the western sea coast, though not together. Berthe and Eva recorded their experiences there. Eva painted scenes around the towns of Dieppe, Grandcamp and Honfleur. Berthe painted views of Lorient and Cherbourg. In addition, both Eva and Berthe made trips to the south, Eva to Monte Carlo on family vacations and Berthe to Nice.

Harbour at Lorient (1869; Pl. CVIII) is an early landscape by Morisot. Her painting is a specific view painted, at least partially, on site⁴⁰ as were Eva's La Plage de Dieppe (vue prise du château) (1871-1872; Pl. CIX) and L'Avant-port (Dieppe) (1871-1872; Pl. CX).

The colors of Harbour at Lorient are saturated, especially the turquoise of the sky and its reflection in

⁴⁰Madame Morisot to Edma Pontillon, August 14, 1870, Rouart, p. 43-44.

the harbor's water. The horizontal format emphasizes the curving line of the harbour and the stone fence. Eva chose a similar composition for her view of Dieppe. One major difference between the two, however, is that Berthe included a figure, that of her sister, Edma.

Eva painted La Plage de Dieppe (vue prise du château) (Pl. CIX) from the cliff in front of the château overlooking the beach at Dieppe as the title describes. This painting has a smooth surface and the different colors were blended on the canvas surface. Overall, there is a softness and harmony to the tones. She employed ultramarines and thalo green mixed with cool white for the sea and the buildings along the shore. The sand is warm beige, smoothly mixed with charcoal grey, and the lawn is blue-green pigment over the beige. On top of the opposite cliff, the grass is between an olive green and an emerald. Areas of red are a mixture of rose and burnt sienna; the sky is a greyed blue. The foreground colors, on the lower right are more saturated and less blended. On close examination, it looks like the dark pigments were added last, as they cover over lighter areas.

There are some similarities between these two paintings: long horizontal formats and, a balance between sky, water and land. Eva's handling of the surface is much smoother, containing softly blended edges of the color patches. Berthe's surface varies from rough thicker patches

of pigment to thin washes through which the canvas can be seen. Her painting was in Manet's possession in 1869, as she gave it to him as a present,⁴¹ and Eva most saw it before she began working on her similar subjects.

Mary Cassatt (1844-1926)

Like Berthe Morisot, Mary Cassatt came from a wealthy upper-class family. Born in Pittsburgh, Pennsylvania, she decided to become an art student and entered the Pennsylvania Academy in 1861. She studied there for four years, drawing from casts and copying oil paintings. From 1868-1870, she lived in Paris after having traveled with her mother through Europe for a year. She took out a permit for copying in the Louvre and spent some time, though not much, working in Chaplin's studio for women.⁴² At the same time, she was a student of Thomas Couture (1815-1879) from whom she may have learned about Manet.⁴³ In 1871, Cassatt traveled to Italy for eight months; she settled in Parma and studied Correggio (1594-1534) and Parmigianino (1503-1540).

Cassatt first exhibited in the 1872 Paris Salon. In 1873, she traveled to Spain where the works of Diego Velasquez (1599-1660) attracted her. However, her primary

⁴¹Ibid., p. 43.

⁴²Nancy Mowll Mathews, Mary Cassatt (New York: Harry N. Abrams, Incorporated, 1987), p. 14.

⁴³Ibid., p. 18.

interest in Spain was in the work of the Flemish artist, Peter Paul Rubens (1577-1640). Because of this, her paintings began to reflect a greater use of light and color, though they were still "influenced by Manet and rather dark, [and] her work from this period resembles that of Gonzalès."⁴⁴ By 1874, she decided to permanently settle in Paris. Her third entry to the Salon, Ida (1874; now lost) attracted the attention of Degas.⁴⁵ At this time, her interest in the work of Gustave Courbet (1819-1877) and Édouard Manet increased.⁴⁶

In 1877, at the age of thirty-five, one year older than Eva would be at the time of her death, Cassatt joined the Impressionists' group upon Degas' invitation.⁴⁷ Her parents and sister, Lydia, came to live in Paris later that same that year. Beginning in 1875-1878, she began to specialize in painting women in interior settings, mostly these were family and friends. They are shown seated on sofas, engaged in quiet occupations, such as reading and sewing. As Yeldham points out, "[i]n these, character, expression and mood were important."⁴⁸ In them, she pays

⁴⁴Heller, p. 98. This quote refers to Cassatt's works of the early 1870s.

⁴⁵Yeldham, p. 358.

⁴⁶Ibid.

⁴⁷Ibid.

⁴⁸Ibid., p. 363.

less attention to light effects, creating shapes through broad handling and resultant monumentality of form. According to Yeldham, Cassatt's interest in psychological portrayal place her closest to Manet.⁴⁹ In 1879, Cassatt took up the subject of women in theater boxes, possibly influenced by Eva or Degas' earlier interest in it.

By 1880, she had made important acquaintances with Camille Pissarro (1830-1903), Auguste Renoir (1841-1919), Stéphane Mallarmé (1842-1898) and Georges Clemenceau (1841-1929) as well as with Manet and Degas. During the late 1870s and, into the 1880s, she began her studies of mothers and children in simple everyday activities and, "from the mid 1870s to the mid 1880s her subjects were always relaxed, never engaged in any more exerting occupation than crochet or reading."⁵⁰ At the end of 1882, her sister, Lydia, who had been a favorite model, died.

Throughout her oeuvre, "Cassatt, like Degas and [Eva] Gonzalès, was more concerned with drawing and compositional structure, and with achieving a quality of monumentality and permanence."⁵¹ Figures remain large in relationship to the picture plane and carry a great deal of physical, visual weight. Early works by Cassatt and Eva have certain similarities to each other and to Manet's early, "Spanish"

⁴⁹Ibid., p. 358.

⁵⁰Ibid., p. 360.

⁵¹Garb, p. 9.

style paintings, which both would have seen in the Salon. Cassatt's A Mandolin Player (1868; Pl. CXI) has a light figure which melds into the dark ground, thus similar to the construction of Eva's Joueuse de harpe (1873-1874; Pl. XXXVIII) and learned from Manet. The darkened atmosphere envelops the figures and there is little detail to guide the viewer's perception of the background space. Both paintings explore the subject of woman as musician, each appear to be playing an instrument. While this was an encouraged pastime of bourgeois women, the psychological profile of these women shows them not as taking pleasure or joy in creating music but, instead, caught up in melancholy. Neither regards the viewer, and both seem lost in thought as though they have paused in their playing.

There are several stylistic similarities between the two paintings besides the use of a dark figure incorporated into a dark atmospheric ground. Both Cassatt and Eva use rather broad, minimally blended brushstrokes to model the figure. They only marginally differentiate the textures and pay more attention to the paint's texture than to an illusion of natural textures. The surface has a smooth creamy quality in Cassatt's A Mandolin Player (Pl. CXI). However, the surface of Eva's painting varies from thick, textural strokes to thin washes where the canvas shows. Eva's painting style here, then, is closer to Manet in his "Spanish" style works than Cassatt's is. At this time, the

natural treatment of light does not concern either of these artists. It shows a strong directional orientation, coming from the viewer's right in both cases. Details are minimal in both works.

In addition, while Cassatt is working with an unknown model, Eva is not. Her subject is neither objective, nor simple genre. The content, then, is what is important to Eva. She, like Manet, adopts her style to the subject. Joueuse de harpe is a portrait of her mother, who was a musician, not of an unknown figure as in Cassatt's painting.

In chapter V, several iconographic comparisons between the works of Cassatt, Morisot and Gonzalès will be undertaken. This is because they created important paintings of bourgeois women involved in everyday activities. Each used their relatives as their primary models. Cassatt's The Cup of Tea (1880; Pl. CXII) and Eva's Le Thé (1869; Pl. II) have the same subject, but are a decade apart stylistically. Eva's painting is an example of her early style, an example of the influence of Chaplin and Stevens as previously discussed.⁵² Of course, at this time, she renders her figure with more academic finish and precision than she does in her later, more Impressionistic paintings. The content of these two will be compared and contrasted in chapter V.

⁵²See chapter III.

A work much closer in time to that of Cassatt's The Cup of Tea, and one that provides a better stylistic comparison, is Eva's Miss et bébé (1877-1878; Pl. XVII). Cassatt's painting is in her Impressionist style. It displays loosely blended brushstrokes and the layering of colors to create shapes and forms. She shows her sister seated almost in profile and engaged in an ordinary, daily event. Her sister smiles slightly, appearing to be engaged in conversation with someone who is outside the pictorial space. The viewer is close to the figure, who is relaxed in a comfortable armchair; her relaxed posture helps to create greater intimacy.

Eva's style developed during the 1870s to a more Impressionist approach, as Manet's had. During this period, she began to study the effects of light in different settings, interior and exterior, and to loosen her brushstrokes, creating large unmodulated patches of color. Eva's Miss et bébé recalls Manet's Gare Saint-Lazare (1872-1873; Pl. CXIII) in two respects. Here, she begins to study the effects of exterior lighting by backlighting the figures and examining how the light filters through the tress. The composition of Miss et bébé suggests her knowledge of his painting in the arrangement of the figures, especially in the presentation of the young girl with a black ribbon in her hair, her back to the viewer, looking through the slats of the fence. Like Manet, Eva's approach

to developing her forms ranges from using broad, flat strokes of unmodulated colors, as in the pink dress, umbrella, and umber path, to smaller detailed strokes which pick out highlights and small forms, as in the bouquet of flowers on the figure's lap or the bushes to the right in Eva's painting. This technique is also seen in Manet's Gare Saint-Lazare. Victorine's navy dress and the flesh of the young girl are created through large unmodulated painted strokes. However, details such as the grapes, the sleeping puppy and Victorine's hat are picked out through smaller detailed strokes.

Cassatt's Impressionist technique differs from Eva's greatly in a comparison of The Cup of Tea (Pl. CXII) with Miss et bébé. Her brushstrokes are narrower and smaller. She does not create any large patches of unmodulated colors. Instead, she builds her forms through the layering of hues, such as in the sleeve of Lydia's dress which is made with strokes of crimson, mixed on the surface with warm white for the lighter tones and layers of cerulean blue and warm white creating the highlights and shadows.

The entire surface of Cassatt's painting is consistently constructed through these small patchy strokes including the figure, chair and background. Though the thickness of the paint does vary in these three sections, she does not change her style to accommodate different objects as Eva does, following in Manet's pattern.

There are several things in common between Eva and these three women artists besides their affiliation with the Impressionists. None of them had any real commercial or critical success as artists from 1870 to 1883, the time of Eva's death. They all had professional training. Marie Bracquemond and Berthe Morisot received theirs either from Ingres or one of his followers; Mary Cassatt, first, at the Pennsylvania Academy, then, in Paris, at Chaplin's studio and, later, Couture's. Eva received her training in Chaplin's studio earlier and then from Couture's student, Manet.

Marie Bracquemond was the only one to rely upon her sales to support herself and, then, only during the early stages of her career. Later, she was supported by her husband. None of the others needed to support themselves by their work. While lack of sales did not encourage them in their professionalism, their financial independence provided them with a certain artistic freedom, one not usual for men exploring vanguard styles and subjects. None were critically favored by the Salon, unlike those who came before them or those who would follow; the latter having studied at the Académie Julian and begun exhibiting in the late 1870s. Three of these are presented below

Marie Louise Catherine Breslau (1856-1928)

Louise Breslau was born in Munich in 1856, the daughter of a doctor.⁵³ She grew up in Zurich. She received her early training in Zurich but, because of her father's death, she was forced to earn her own living. She moved to Paris in 1875 to enter the women's studio at the Académie Julian, which was run by Tony Robert-Fleury (1837-1912). She received art instruction from him alongside Marie Bashkirtseff (1859-1884) until 1881. The artists who taught all three of the women discussed here, at the Académie Julian, were academic realists.

Breslau first exhibited at the 1879 Salon and became a member of the Société nationale beginning in 1881. In addition, she exhibited with the Union des Femmes Peintres et Sculpteurs, beginning in 1884, and at the Georges Petit Gallery, starting in 1883. Breslau won her first gold medal at the Exposition Universelle, 1889, and her second at the Exposition Universelle, 1900.⁵⁴ She also was named Chevalier de la Légion d'Honneur.⁵⁵ She traveled to Brittany in 1881, and later to Italy, Germany, Holland, Belgium and England.

⁵³He died when she was seven. Yeldham, p. 367.

⁵⁴Ibid., p. 368.

⁵⁵Germaine Greer, The Obstacle Race (New York: Farrar Straus and Giroux, 1979), p. 79. While the author notes this, I have not found any reference to when this award was given.

She knew Jules Bastien-Lepage (1848-1884), Jean-Louis Forain (1852-1931) and Edgar Degas. She specialized both in portraits, "which were said to be extremely cruel in their realism,"⁵⁶ and in genre scenes of bourgeois women and children in domestic interiors. In the latter, she represented her subjects on a large scale. Later in her career, she specialized in pastels with children becoming her primary subject. "She was successful in evoking the peaceful, domestic life of the middle classes, particularly the attitudes and expressions of children, and 'intimiste' was an adjective constantly used to describe her work."⁵⁷

A relatively early painting, Parisian Street Urchins (1885; Pl. CXIV), shows her interest in depicting children in a realist mode, here in an outdoor setting. It is a rather unsentimental and straightforward portrait of two young boys. Both wear oversized coats and one carries a basket of goods on his back. Like other Realist paintings, this does not glamorize the life of the lower classes, but presents them objectively and unsentimentally. In comparing this painting to Eva's Une Crèche (Dieppe) (1870-1871; Pl. CXV), Breslau's painting style shows a greater degree of concern with differing textures. In rendering these details, Breslau used a drier, rougher pigment than Eva. This can be seen in her handling of the background, basket

⁵⁶Yeldham, p. 367.

⁵⁷Ibid., p. 369.

and figures' clothing. She painted their faces and hands with blended, smoother layers of impasto.

Eva's earlier approach is at least as objective, if not more so, in her depiction of impoverished children. Hers are very young children in an orphanage. There is a row of toddlers seated in front of children in a row of beds against the back wall. She does not attempt to create illusionistic textures in the clothing or faces of the children. What is really felt is the texture of paint. Neither is she interested in displaying intimate details within the scene. What she did was create an overall impression of the setting and its inhabitants, providing an essay of enough information for the viewer to identify with the situation.

Louise Abbema 1858-1927

Like Rosa Bonheur, Louise Abbema dressed in masculine clothing. But, unlike her, she did not dress in laborer's clothes so as to escape notice while working. Abbema did it to attract attention, as Georges Sand had with her trousers, earlier, a sign of her republicanism.⁵⁸ Abbema's costume was that of a young captain of the dragoons, with a large bicorn hat, an allusion to Bonaparte.

Her first critical success was in 1881, an honorable mention for some decorative panels. Later, she received a

⁵⁸Greer, p. 60.

bronze medal at the Exposition Universelle, 1900.⁵⁹ She received the cross of a Chevalier de la Légion d'Honneur in 1906. She was named "Officier de l'Académie de Cambodge, du Mérit Agricole, du Nicham-Iftikar, Commander de l'Étoile noire de Bénin er [et] du Dragon d'Annam, in recognition of her services to art of a thoroughly commercial, academic type."⁶⁰ These included several important commissions for decorating public buildings, such as the murals and ceiling paintings of the Théâtre Sarah Bernhardt.⁶¹

Her work reflects the training she received; they are similar to the early paintings of Eva before her encounter and study with Manet. Abbema had studied with Charles Chaplin before entering the Académie Julian, where she studied with Jean-Jacques Henner (1829-1905) and Émile-Auguste Carolus-Duran (1838-1917).⁶²

Comparing Eva's La Demoiselle (1865-1869; Pl. III) and Abbema's Amazon (1885; Pl. CXVI) reveals several points of similarity. The subjects are alike, for each painting portrays elegant female figures in haute bourgeois surroundings, engaged in appropriate activities. Their

⁵⁹The work for which this medal was awarded was not cited by Bénézit, 1, pp. 6-7.

⁶⁰Greer, p. 60.

⁶¹Edith Krull, Women in Art, translated by T. Lux Feininger (Leipzig: Edition Leipzig, 1986), p. 109.

⁶²Bénézit, 1, p. 6. The author does not give any dates for her study with these artists.

environments are private. Abbema clothes her figure in a black, riding habit, showing her descending the steps outside a building. Stone railings and lush foliage encircle her. Eva seats her figure inside, with a pigeon on her lap. A window, soft drapery and a stool close off the right side of the space and a framed picture and chair back enclose the left, rendering the privacy intimate rather than exclusive.

Of course, it is in the realm of style that the two most diverge. In Eva's figure, the brushstrokes are broader, less blended; Abbema's forms and some of the background details have smoother transitions in value and are much more evenly blended. However, other areas of Abbema's painting, such as the lush foliage, display a loosening of the brushwork and a delicacy of touch similar to the figural handling in Eva's painting. The sense of light in both paintings is also similar, both use a diffused, gentle, natural light. Finally, however, the major difference between the two is that Abbema is more concerned with polished finish; Eva seeks a sense of immediacy through small unblended touches of paint and momentary sense of activity.

Abbema's success and Eva's lack thereof can be attributed to meeting what was acceptable to established taste and conception. While Abbema posed as rebel, Eva did not. While Abbema met fashionable taste, Eva did not. While

Abbema's reputation did not survive her success, Eva's overcame her lack of it.

Marie Bashkirtseff (1859-1884)

Like Abbema, a younger contemporary of Eva, most art historians know Marie Bashkirtseff not for her art but her journal. She and Eva had little, if any, contact, as they worked and lived in different circles. What they do have in common are their struggles for recognition. Not much has been critically written about Bashkirtseff's work, rather it is her tragic life that has attracted interest.

Born in Poltava Ukraine to landed gentry,⁶³ Bashkirtseff's parents separated when she was young. In 1870, at the age of ten, she moved with her mother, her brother, Paul, and other family members to France.⁶⁴ They settled in Nice in 1872, but continued to travel around Europe, in France, Italy, Germany and, even back to her homeland. As in most upper class families, a governess first instructed her in the fine arts.⁶⁵ Later, tutors educated her in literature and history, as well as in ancient and modern languages. She continued to sketch

⁶³Yeldham, p. 373.

⁶⁴Marie Bashkirtseff: The Journal of a Young Artist 1860-1884, trans. Mary J. Serrano (New York: Cassell and Company, Limited, 1889), p. 87.

⁶⁵Yeldham, p. 373.

throughout her youth, drawing portraits of her family and genre scenes.⁶⁶

In September, 1877, the family moved to Paris and, in October, Bashkirtseff registered as a student at the Académie Julian.⁶⁷ She studied in the women's class under the founder, Rodolphe Julian (nd.) and Tony Robert-Fleury. She received high praise from both. Bashkirtseff recorded Julian's remarks and her reactions in her journal, "some of the women pupils give as much promise as the men; I would have worked with the latter but that they smoke and then there is no difference in the work."⁶⁸ She often wrote in her journal complaining of the restrictions on women in her class and the lack of equal opportunities in art education. Bashkirtseff exhibited for the first time in the Salon, 1880, entering a portrait of her fellow students at work in the Académie Julian.

While early influences included Peter Paul Rubens (1577-1640), Anthony van Dyck (1599-1641) and Titian (1488-1576), she traveled to Spain in autumn of 1881 and was attracted to the paintings of Diego Velasquez (1599-1660), Francisco de Goya (1746-1828) and Jusepe de Ribera (1591-1652). Upon her return to Paris in 1882, Jules Bastien-

⁶⁶ Ibid.

⁶⁷ Ibid. Also, Marie Bashkirtseff: The Journal of a Young Artist: 1860-1884, p. 140.

⁶⁸ Marie Bashkirtseff: The Journal of A Young Artist 1860-1884, p. 141.

Lepage (1848-1884) became her contemporary idol. She began to paint in his academic realist style, choosing similar subjects. Bashkirtseff painted several major works featuring children in street scenes, including one left unfinished at the time of her death in 1884. The Union des Femmes Peintres et Sculpteurs held an exhibition of her work in 1885. It included 100 paintings, 6 pastels, 118 drawings and 5 sculptures.⁶⁹ Her mother donated many of her works to the Russian Museum of St. Petersburg in 1908, including 84 paintings, 2 pastels, 55 drawings and 3 sculptures.⁷⁰

Like Gonzalès', most of Bashkirtseff's work is either genre or portrait. Her genre pieces are primarily of urban life, in particular those from poorer sections of Paris, illuminating her "overriding interest in humanity as opposed to land or cityscape."⁷¹ Seeking authenticity, she visited a local prison in Grenada in 1881 and a womens' asylum and a children's home in Paris in 1882.⁷² These paintings are a sharp contrast to her portraits of elegant, rich women. Yet, they hung together in Salon exhibitions.⁷³ In them, she gives importance to detailed, lifelike portrayal. She wrote, "What then is high art if it not be the art which,

⁶⁹Yeldham, p. 375.

⁷⁰Ibid.

⁷¹Ibid.

⁷²Ibid., p. 376.

⁷³Ibid.

while it renders the flesh [sic.], the dress, and the landscapes with such perfection that we want to touch them, so to speak, to see if they be real, endows them at the same time with soul, with spirit, and with life."⁷⁴

She also felt it important that the subject be in repose so the viewer would be impressed with the life of the subject: "It is always better to paint scenes in which characters are in repose, than scenes of action.... [I]n scenes where violent action is represented there can neither be illusion nor pleasure for persons of refined tastes."⁷⁵ Indeed she felt that "no scene can satisfy the artistic sense completely but one in which the characters are in repose. This gives us time to grasp its beauties, to possess ourselves of its meaning, to endow it in our imagination with life."⁷⁶

Bashkirtseff also worked on religious subjects, such as The Holy Women at Christ's Tomb after the Crucifixion (nd).⁷⁷ "She wished to show them as modern outcasts, epitomies of grief and loneliness,"⁷⁸ states Yeldham. She proposed works on the classical subject of Ariadne after

⁷⁴Bashkirtseff, The Journal of a Young Artist, p. 368.

⁷⁵Ibid., p. 415.

⁷⁶Ibid., p. 416.

⁷⁷There are no reproductions of this work.

⁷⁸Yeldham, p. 377.

Theseus had left her, and on Nausicaa (nd; Pl. CXVII),⁷⁹ the woman who loved Ulysees. Indeed, as Yeldham points out, "[g]rief, as a result of being left alone by death or departure, was the sentiment she hoped to express...."⁸⁰

The painting, The Meeting (1884; Pl. CXVIII), is probably the best known and most widely reproduced of Bashkirtseff's works. It is a large canvas depicting several young lower class boys grouped together in the street. Several are in rather unkempt and tattered clothing, while the tallest, with his back toward the viewer, has a school bag slung over his shoulder and is holding the attention of the others by showing them something. This painting represents Bashkirtseff's maturing style and her interest in creating extremely detailed textures of ground, clothing and background. It also reveals her concern for depicting different facial expressions and gestures, which are her principle means of conveying expression.⁸¹

While Bashkirtseff might have actually encountered the people and incidents depicted, the actual painting was done in the studio. This is quite different than the mature practice of Eva, who came to paint directly. Eva usually

⁷⁹This reproduction is a drawing of her sculpture found in her journal.

⁸⁰Yeldham, p. 377.

⁸¹See preceding paragraphs.

painted bourgeois children, exterior scenes of pleasant activity and appropriate adult supervision. Besides Une Crèche (Pl. CXV), only one of Eva's is somewhat different, Frère et soeur (Grandcamp) (1877-1878; Pl. LIII). It shows two young children along a roadside near the sea. A basket of fish is placed in the foreground and the seated young girl has a basket on her arm. Typical of this period, she employs broad, loose, unblended brushstrokes that give a quality of instantaneousness and impermanence to the figures and the scene. In turn, the scene feels more intimate and sentimental than Baskirtseff's as the narrative is left more open to the viewer's imagination. Eva was more concerned with light and its effect on color at this time, following both Manet and the Impressionists.

Conclusion

By discussing and comparing Eva's style and subject matter with her contemporaries, it has been shown how she is one of the rare women who became a practicing artist. Still a part of her time, she lacked possibilities of education and patronage. Still a part of her class, she had both financial and family support; her intelligence allowing her to be more innovative, while financially secure. She had a certain freedom not enjoyed by male artists, but conceptions, etiquette and her gender kept her from the full, and even perhaps, not successful reality of life.

Rosa Bonheur's and Henriette Brown's accomplishments within the established Romanticist/Realist art circles prior to Eva's era certainly helped other women gain access and acclaim. While their social backgrounds were from lower bourgeois families, which precluded their full acceptance into high society, even with their success, they still attained great recognition through their work. The change in patronage from aristocratic women in the late eighteenth century, as illustrated by the career of Elizabeth Vigée-Lebrun, to bourgeois patronage, as in the case of Bonheur and Browne, and other Romanticists and Realists, in the middle of the nineteenth century also reflects a change in taste for a different conception of painting. Still, it was not mainstream academic art nor artistocratic patronage, as Vigée-Lebrun's had been. While these women attained critical, and varying degrees of commercial success during their life, it appears that this is as much a reflection of the social Realist, heroic and sentimental styles in which they worked as it is mainstream viability--socially and culturally. Whether or not they could have made it in the mainstream as Vigée-Lebrun had done, is highly questionable.

Eva, Marie Bracquemond, Mary Cassatt and Berthe Morisot, who adopted similar subjects and, at times, styles, provide important insights into changes in the social status of women who became artists, from lower class to haute bourgeois. They transformed Realist art into the more

vanguard Impressionist styles, maintaining the heritage of Bonheur and Browne. Eva's late works reflect her shift toward Impressionism as well, beginning in the late 1870s and early 1880s, where she begins to work en plein air, to study color relationships and to loosen her brushstroke.

As a group, they suffered lack of patronage as neither their style or subject were current fashionably or politically. All four worked on similar subjects--their families, friends and activities--the toilette, theater, pleasures in the parks and gardens and on the beach. These subjects and the various approaches to them and others will be discussed in the next chapter. They record the middle bourgeois majority as it takes over dominance of society, its cultural, social, economic viability. A generation later, this is accomplished and the fame of these women is retrospectively enhanced. These women, and the great number of men, who participated in this defined a taste which is still, to this day, essentially that of the bourgeois.

Eva's closest contemporary and, at times, perhaps a rival, was Berthe Morisot. Certainly Morisot's own complicated feelings in her relationship with Manet and his obvious challenging manipulation of them was cause for envious feelings. But, Morisot respected Eva's work, even attending her retrospective exhibition and sale. As will be demonstrated in the next chapter, in at least two instances, Eva explored themes before Morisot and Cassatt that we

previously thought of as being done first by the latter, those of the toilette and the theater.

While Louise Breslau, Louise Abbema and Marie Bashkirtseff did not begin working or exhibiting until after Eva did, their testimony to the difficulties of becoming an established and respected artist and, their trials in doing so, give general insight into Eva's situation and her fortune at having so much familial support. They are representative of the academic realist style which was so popular during this time and a good foil to observe the differences in approach and style within Eva's work.

While their social standings varied greatly, their success, like that of Impressionists' predecessors, also appears to be grounded in their choice of teachers within the Académie Julian, which taught in an academic realist style that was popular both with the public and the Salon juries of this period. It is precisely because they were academic that their reputations have not survived. Now, they are known primarily for their biographies, rather than their oeuvre.

While Eva Gonzalès and her contemporaries, Bracquemond, Morisot, and Cassatt, had great familial support during their careers, none of them achieved much critical success during this period, nor did they earn their living from their works. This makes them quite different from the preceding group of women (Vigée-Lebrun, Bonheur, and

Browne) and from the last group (Breslau, Abbema, and Bashkirtseff), all of whom won critical success early in their careers, and, with the exception of Bashkirtseff, earned a living from their art.

So what made the Impressionist women so different? Certainly it was not their social standing or their art education, as these had not impeded other artists' achievements. Their subjects were quite similar, as I have pointed out. I believe that it was the path they chose to follow in adopting and adapting the styles of Manet and his colleagues. Only Eva continued to try to exhibit her works in the Salon, with minor critical success. The others chose to exhibit their works in the Salon des Indépendents, later known as the Impressionist Exhibitions. All of them altered their styles, moving away from the academic training of the classicists (Ingres, Oudinot, and Chaplin) to styles which were less polished and more painterly in appearance. For this reason, during their early years, and during Eva's lifetime, they were not as publically or critically successful as those who worked in a more academically acceptable approach. But, it is precisely because they were vanguard and, not mainstream, that their reputations grew and survived.

CHAPTER V
PAINTINGS OF HER SISTER, JEANNE

Introduction

According to the Sainsaulieu and de Mons catalog, Eva Gonzalès painted twenty-three works featuring her sister, Jeane. Four of these are portraits. The subjects depicted in the remaining nineteen vary from figure studies, such as Petit profil aux nattes (1865-1870; Pl. CXIX), to what became typical of Impressionist genre scenes, as Une Loge aux Italiens (1874; Pl. XIV). There is at least one atypical subject, her last and unfinished, La Promenade à âne (1880-82; Pl. LX). All of her most important work features her sister: Le Thé (1865-1869; Pl. II), L'Indolence (1871-1872; Pl. I), La Nichée (1874; Pl. XV), Une Loge aux Italiens (1874; Pl. XIV), Le Petit lever (1875-76; Pl. XVI), and Le Réveil (1877-1878; Pl. LXVI). Sainsaulieu includes La Promenade à âne (1880-1882; Pl. LXI) as one of the works featuring Jeanne; I do not. My reasons for this change in identification of the model will be explored later in this chapter. Eva's approach to contemporary portrait-genre painting developed, as did her technique, from its early beginnings in Charles Chaplin's atelier (1865-1867), through

her association with Édouard Manet (1869-1883) and her contacts in his as well as her husband's circle of friends, especially with Edgar Degas (after 1874).

Eva chronicled her sister's life, creating an intimate biography in paint and pastel. Focusing on these works of Jeanne, I will explore their subjects as I have already explored Eva's style, comparing them with corresponding subjects by Eva's contemporaries, especially those by artists with whom she was acquainted and especially those by her women artist contemporaries. This will be done in order to define what is, individually, Eva's iconographic and iconologic contribution.

Eva's primary use of her sister for her exhibited works, actual or intended, is not unusual in the nineteenth century. As the life of a bourgeois woman was centered around the home and its responsibilities, the interdependence with one's sister or another female family member was often the most intimate experience in relationships she had within the strictures of gender and etiquette. As Realists and Impressionists, many other women artists depicted family members; it is what they knew best - the ambiance of their reality.

Berthe Morisot and Mary Cassatt painted their families, extensively, both in portrait and genre, as Anne Higonnet has pointed out in her Berthe Morisot's Images of Women (1992):

Over 500 of Morisot's 858 catalogued works depict women. Landscapes or still-lives account for virtually all the rest. She pictured friends and family members, in the settings they and Morisot shared.¹

Marni Kessler relates that Morisot painted a series of works depicting the life of her sister, Edma Morisot Pontillon, beginning in 1869 and continuing to 1874, when Morisot married.² Within this series of eleven works, "Berthe leads us through Edma's progression from newlywed, to pregnant woman, to mother."³ Two were exhibited in the Salon, one in 1870, the other, in 1872. Four oils depicting Edma were shown in the first Impressionist Exhibition in 1874. One was exhibited in the second Impressionist Exhibition in 1876. While they were important works in her oeuvre at this time, they were, unlike Eva's, not her only major works to be exhibited.

Mary Cassatt also depicted scenes primarily featuring women and children for which she focused on her family members. Generally, up to the mid-1880s, she painted haute bourgeois women in domestic situations seen in interior settings. She frequently featured her sisters and mother as

¹Anne Higonnet, Berthe Morisot's Images of Women (Cambridge: Harvard University Press, 1992), p. 22.

²Marni Reva Kessler, "Reconstructing Relationships; Berthe Morisot's Edma Series," Woman's Art Journal 12 (Spring/Summer, 1991): p. 25.

³Ibid.

models for these works. After her sister, Lydia's, death in 1882, the subject of mother and child dominated her work.

Cassatt's parents and sister, moved to Paris in 1877. From then, until Lydia's death in 1882, Cassatt featured her sister in a number of works, though she was not her only model. Lydia, because she was ill with Bright's disease, could not participate in strenuous activity and, for the most part, was confined to leisurely activities. Cassatt not only assisted in her care, but painted her sister within this enforced domesticity as well. While it is unlikely that Lydia attended the theater because of her weakened condition, Cassatt portrayed her in Lydia in a Loge, Wearing a Pearl Necklace (1879; Pl. CXX), which was exhibited in the fourth Impressionist Exhibition. A pastel of Lydia in a theater loge, Lydia Leaning on her Arms, Seated in a Loge (1880; Pl. CXXI), and the painting, Five O'Clock Tea (1880; Pl. CXXII), were exhibited in the fifth Impressionist exhibition (1880). Cassatt also exhibited Lydia Crocheting in the Garden at Marly (1880; Pl. CXXIII) and The Cup of Tea (1879; Pl. CXII), both portray Lydia, in the sixth Impressionist Exhibition (1881). But these are the only paintings of Lydia exhibited during her lifetime, and do not constitute the sole major and exhibited works in Cassatt's oeuvre from this period.

Higonnet states that the dominant subjects of amateur women painters are "portraits of family, friends or

themselves; indoor or outdoor scenes of domestic life; and episodes or views of family trips."⁴ But I know of no woman painter, other than Eva, who only featured her sister in a series, and that these constitute her major pieces. Because of this, I will explore the full content of these works. I will also discuss paintings and pastels, other than those Sainsaulieu identifies, in which I feel Jeanne was the model, providing my justification. In one instance, I will disallow Jeanne as subject.

Concerning Berthe Morisot, Higonnet discusses in detail the tradition of making albums by amateur artists. These varied in content from separate images to written notes, most often with a blending of the two.

Women's amateur work represents the places and activities with which the bourgeoisie identified itself. Travel scenes record middle-class leisure Landscapes catalogue middle-class vacation spots.... Souvenirs of theater performances and scenes from novels or poetry illustrate genteel amusements.

Like Morisot's portrayal of family and friends, and their activities, Eva creates a family series of paintings and pastels, but features only one person consistently throughout, her sister. She is shown involved in activities Eva saw and, in fact, in which she participated. In doing so, Eva not only tells us about her sister's life, but about her own. The conclusions concerning the content and context

⁴Higonnet, pp. 44-45.

⁵Ibid., p. 53.

of each of these paintings, then, will provide a much richer view of hers and Jeanne's biographies than can be had from any other source. As Margaret Seibert has set forth, Manet portrayed the rise of Victorine Meurent over several years in some seven paintings.⁶ Eva appears to have portrayed her sister's life and experiences over a similar period in six of her major exhibited works as well as a number of others.

La Psyché (oil, 1865-1869, Pl. CXXIV)

Three works of Jeanne by her sister reflect a popular theme used by a number of Impressionist painters, both male and female. Many artists painted the subject of women gazing into mirrors or at their toilette, and all seem to approach it from a different viewpoint.

Eva's earliest attempt with this subject is a small oil painting entitled, La Psyché. It is not a typical scene of the toilette, as two other later paintings of her are, but rather seems to focus on the nature of looking. Jeanne is seen both from the back, as she looks into a three-quarter length mirror, and, from the front, as her reflected image in the mirror looks out at the observer. Essentially, it is

⁶Margaret Mary Seibert, "A Biography of Victorine-Louise Meurent and Her Role in the Art of Édouard Manet," Ph.D. dissertation, The Ohio State University, 1986.

the observed observing the observer.⁷ This is an idea that fascinated Manet and may have been a reason for Eva wanting to study with him.

In the manner of Chaplin, however, objects are volumetrically defined within the painting and there is a naturalistic sense of space and light, not Impressionistic in the way it is conveyed. The room is fairly bare of decoration and furniture, with the exceptions of a small painting and divan to Jeanne's left and the mirror itself.

Several paintings were done by her acquaintances on the subject of women before a mirror, but later than hers. They are Alfred Stevens' La Psyché (ca. 1871; Pl. CXXV) and The Japanese Robe (two versions, 1872 and 1887; Pl. CXXVI and CXXVII), Édouard Manet's Devant la Glace (1876-1877; Pl. XCII) and Nana (1877; Pl. XCI), and Berthe Morisot's La Psyché (1876; Pl. CXXVIII), to cite only a few.⁸

There are major differences in the approach to this traditional subject by these artists, as there are differences in the three works Eva did on the subject. Eva's other two are La Nichée (pastel, 1874; Pl. XV) and Le Petit lever (oil, 1876; Pl. XVI).

⁷While I am discussing some aspects of seeing and being seen in this dissertation, it is not my intent to make this a primary focus. The issue of the gaze is a current one and could be a base for further research into Eva Gonzalès' work.

⁸All of these paintings are dated after that of Gonzalès'.

The theme of mirror images, sight and ways of looking were common in Manet's paintings, but they were not new or exclusive to Manet. Many earlier examples can be cited, such as Velasquez's Rokeby Venus (1650; Pl. CXXIX), Rubens' Venus Before the Mirror (1613-1615; Pl. CXXX), Georges de la Tour's The Penitent Magdalen (1640; Pl. CXXXI) and Antoine Watteau's Gersaint's Signboard (1721; Pl. CXXXII). Mirrors had long symbolized the fugitive character of life on earth, as one's reflection was transient and brief.

They also represented the sin of vanity, having a pictorial history dating back even to the 1300s as seen in a tapestry from Angers (Figure of Vanity, ca. 1380; Pl. CXXXIII). In this representation the figure of Vanity holds a hand mirror and combs her hair. A similar image of the toilette with underlying connotations of the sin of vanity contains a satirical note in a 1745 illustration by L. Surugue after Charles Coypel. This engraving entitled La Folie pare la Décrépitude des ajustemens de la Jeunesse (1745; Pl. CXXXIV) depicts the attempt of an elderly woman to look young through artificial devices. She sits in front of a covered table that has a mirror, candle, jewelry box, and cosmetics. Another, much younger, woman assists her in putting on the lace headress. This servant in turns grins and looks up at the cupid with his arrow above the table.

In Manet's Devant la glace (Pl. XCII), the model stands in front of a cheval mirror with her back to us, obscuring

her identity. The viewer becomes a voyeur as the model is seemingly unaware of our presence. The viewer is meant to admire her beauty as conveyed through the beauty of the painted surface and image. Sexual undertones are conveyed in the model's state of dress (or undress) as she admires herself in her underclothes and corset in front of the mirror. Again not only are we the voyeur admiring surfaces, but so is the model.

Manet uses the theme of the courtesan before a mirror again in Nana (Pl. XCI). As Cachin states in the 1983 Manet catalog, Nana is "...a contemporary *cocotte* at her toilet, whose sideways glance...expresses her amused contempt for the 'protector' who sits waiting."⁹ The model for this painting was a young actress, Henriette Hauser, who was the mistress of the Prince of Orange.

Manet's treatment of beauty in Devant la glace (Pl. XCII) and Nana (Pl. XCI) resembles Rubens' approach in Venus Before the Mirror (Pl. CXXX), but the view is updated and modern in that Nana becomes merely another object for viewing within the room rather than the primary one. Her face and figure are painted no differently than her surroundings. As has been pointed out in a short article concerning this subject,

⁹Françoise Cachin, Charles S. Moffett, and Juliet Wilson Bareau, Manet, 1832-1883 (New York: Harry N. Abrams, Inc. 1983), p. 393. Italics are theirs.

No separation is made between public and private, inner and outer, real and artificial. Her gaze toward the viewer seems more neutral and blank than psychologically expressive. Painted with the same light touches of bright color as the rest of the image, her face is not the traditional window to the soul but just another pretty surface like her silky undergarments or the couch's shimmering gold borders and red velvet.¹⁰

Unlike the use of the mirror with the disrobed female figure in previous centuries

The traditional theme of *Venus at Her Toilette* was thus emptied of its transcendental meaning: the use of the mirror to show love starting in sight, leading from luminous, physical beauty to inner loveliness. In its place is a modern 'Venus,' an object of sight reduced to the 'lust of the eye,' a flat, impersonal, ambiguous, fragmented thing like the wall hanging in the background or the gentleman, cut in half by the picture's right edge.¹¹

Nana is also not a mythological goddess, rather she was a recognizable and known individual engaging contemporary social implications. Nor was she an ordinary bourgeois woman as in Eva's painting. The mirror in Manet's painting is a small standing one, it is elevated on its own stand to shoulder height, with candlesticks to either side of the mirror. Cachin indicates that this mirror was later given to Jeanne Gonzalès by Suzanne Manet after Manet's death.¹²

¹⁰Robert Baldwin, "'Condemned to See... Without Knowing': Mirrors, Women, and the Lust of the Eye in Manet's Paris," *Arts Magazine* 60 no. 6 (February 1986): p. 28.

¹¹Ibid. Italics are his.

¹²Cachin, Moffett and Bateau, p. 394. She is citing from Manet et al., *Notes and Documents: "Copie faite pour Moreau-Nélaton de documents sur Manet appartenant à Léon*

Alfred Stevens also created a number of paintings that include mirrors and mirrored images as a theme. The first of these to be discussed here is La Psyché (1871; Pl. CXXV). Stevens painted the interior of his studio, showing us the objects which could be found there, including a model. Paintings both hang on the surrounding walls and are stacked up against them. Other works are haphazardly placed in a portfolio. A large mirror partially covered by silk damask rests on the artist's easel to the left. To the right a large chair is covered by loose flowing fabric and an open album of Japanese prints. The model stands next to and behind the cheval glass, her left hand on the frame and her face next to its edge so we see her face partly reflected in the mirror.

All of these elements, including the model, are props for the artist, what he or she sees and translates on to the canvas. As Coles pointed out, the mirror in this painting is not a cheval glass (psyché, standing mirror), but an ordinary mirror positioned on the artist's easel, so why the title? Coles postulates that the term used for the title, psyché, "might also refer to the mind or the soul of the painter. Its embodiment in the picture... could be the model, with her curious nymph-like smile, half concealed and

Leenhoff," p. 45. See Cachin, p. 542.

half revealed."¹³ In doing so, Stevens is implying that the mirror on the easel is a means of reflection of the world as painting is a mirror of reality. The model here seems to be playing a game rather than conducting any self-examination as is seen in the following works by Stevens and in other artists' interpretations of mirror imagery.

Stevens created two versions of The Japanese Robe (1872; Pls. CXXVI and CXXVII). The backgrounds seen in the mirror, the models, the frame of the mirror, technique and other details are different in each work, really only the position of the model and mirror is similar.¹⁴ In both versions the model is standing with her back to us in front of a large wall mirror. Her face can only be seen through its reflection in the mirror. She is looking at herself, not at the viewer. It is a moment of introspection, not merely at her appearance but also of herself; the model in both paintings gazes into her own eyes. Both wear the same floral Japanese kimono.

Berthe Morisot explored the subject of mirrored images and the act of looking in a different way in her La Psyché (1876; Pl. CXXVIII). As Anne Higonnet has pointed out, the young woman in Morisot's painting is preoccupied with her

¹³William A. Coles, Alfred Stevens (Ann Arbor, Michigan: The University of Michigan Museum, 1977), p. 41.

¹⁴These aspects have been discussed by Coles in the 1977 exhibition catalog of Alfred Stevens paintings, cat. no. 19.

appearance and is not conscious of the viewer's presence. "She considers how her figure would look if she were formally dressed, wearing the corset that would lend her torso a fashionable hourglass silhouette. She is absorbed by the mirror image of alterations intended for the public eye...."¹⁵ The model in this work looks into a mirror in the same manner as the sitter in Eva's painting of the same title.

Morisot created an image of private, introspective meditation. The young woman is seemingly unaware of the viewer's presence. This is in contrast to Manet's Nana (Pl. XCI), where the model is obviously presenting herself for approval to the viewer and her gentleman caller. The subject of Morisot's work as well as others by showing young women in front of a mirror differs from Eva's, as well. Eva's does not contain a woman at her toilette, but gazing, fully dressed, into a mirror, a completed preparation. In addition, Morisot chose not to use any of her family members as models for this type of subject, as Eva does, instead she hired models for her toilette paintings.¹⁶ Eva employed her sister as a model and she knows of our presence by looking at us in the mirror.

¹⁵Anne Higonnet, Berthe Morisot's Images of Women (Cambridge: Harvard University Press, 1992), p. 167.

¹⁶Ibid.

The last painting I wish to examine in this context is by Edgar Degas. His Mme Jeantaud Before a Mirror (ca. 1875; Pl. CXXXV) has some things in common with Eva's painting. It is a portrait of Berthe Marie Bachoux Jeantaud, who was part of a circle of Degas' friends in the early 1870s.¹⁷ As with Eva's painting, we really only see the sitter's face in the mirror reflection. Though by seeing both the frontal view and another view, in Degas' the profile, and in Eva's the back, we are afforded a greater understanding of the figure. Both women wear afternoon clothing. Mme Jeantaud is dressed for an afternoon outing, she wears hat, muff and cape. Each looks at the viewer rather than directly at herself and the mirrors are a light spot surrounded by the darker walls.

Eva's painting is an image of bourgeois intimacy and beauty as seen through an adolescent's self-examination in the mirror. It is a discreet and proper appraisal, not only by Jeanne, but, in turn, by Eva, as she depicts her sister. She is examining, through her sister, the beauty of the private self, not necessarily intended for the public realm. Since it was never exhibited by Eva, it apparently was meant to remain private and intimate, unlike the works by her colleagues.

¹⁷Jean Sutherland Boggs ed., Degas (New York: The Metropolitan Museum of Art, 1988), p. 247.

Le Thé (oil, 1868-1869; Pl. II)

This is the first painting Eva did independently of Chaplin's studio, which she had left in 1867. Its stylistic characteristics have been discussed in chapter III in context of the influences of Charles Chaplin and Alfred Stevens. It was exhibited successfully beginning in 1869.

This is the first major exhibited work for which Jeanne modeled. She sits in profile near the fireplace. She lifts a cup of tea with her right hand and looks away from the viewer toward a small table. The lighting is generalized and soft. Only glimpses of the setting are offered, a portion of the fireplace and mantle and part of the rug. Jeanne's feet rest on a pillow cushion and her cape is laid over the arm of a chair.

Valerie Steele points out that Paris fashions have telling cultural associations, "Different fashions served to mark off the stages of the day, from intimate to informal, from formal daytime to formal evening occasions."¹⁸ Moreover, "There were fashionable places, fashionable times of the day.... There was an appropriate fashion for each occasion, season, and time of the day."¹⁹ Fashion plates of favorite magazines, like La Mode illustrée or Le Journal des demoiselles, were a means of conceiving this etiquette.

¹⁸Valerie Steele, Paris Fashion, A Cultural History (New York: Oxford University Press, 1988), p. 123.

¹⁹Ibid., pp. 137-138.

Five o'clock tea was an opportunity for feminine social gathering. According to Steele, "The hostess might wear a special at-home gown.... Alternatively, tea might be served at an evening soirée, when, of course evening dress was *de rigueur*."²⁰

Jeanne is not wearing either of these garments. A robe d'intérieur (a tea-gown or formal peignoir) is illustrated for us in Édouard Manet's Woman with a Parrot (1866; Pl. XXXV). According to Steele, this particular fashion developed more fully in the 1870s in contrast to more tightly fitted day and evening dresses.²¹ The peignoir, or matinée, was worn for indoor tasks and could be made from a wide variety of fabrics, ranging from wool to crêpe de chine. Eva portrays Jeanne alone in an interior, but not intimately. She is shown as she would appear in public, either having done so or about to do so--a classical moment in time.²² The evidence that she is partaking of her afternoon tea is her dress is appropriate for social calls or outdoor afternoon excursions.

Different dress styles for day and teatime, and examples of appropriate etiquette, were depicted in

²⁰Ibid., p. 179. Italics are hers.

²¹Ibid., p. 190.

²²This is an aspect of Eva's work that she will continue to incorporate into her subjects. Such as in Une Loge aux Italiens (1874; Pl. XIV).

contemporary fashion magazines; they evidence the importance of this social activity for bourgeois women. Valerie Steele's text on Paris fashion and its cultural implications focuses on this aspect to some extent, but she does not include Eva's or Marie Bracquemond's pictorial interpretations. Nor does she examine in the works she selected as illustrative meanings other than those of fashion as evocative of modernity. Steele discusses Anaïs Colin Toudouze's fashion plate in Les Conseilles des dames et demoiselles (December 1855; Pl. CXXXVI, it predates Eva's painting). Toudouze's print shows four women having tea and conversing. Earlier, fine-arts precedents include Jean-Baptiste Chardin's Woman Drinking Tea (1736; Pl. CXXXVII); it portrays a single woman, shown in half-length at a table. She stirs her tea. Later, Chaplin's master, Martin Drölling films's Portrait of a Salle à Manger (1816; Pl. CXXXVIII) depicts an interior setting with the father drinking a cup of coffee while his wife puts something away in the cupboard and his daughter plays the piano in the distant room. It is a view of peacefulness and family life after the Napoléonic wars. Drölling shows his bourgeois patrons a view of themselves and their surroundings.

Two artists known to Eva worked on this subject after she did, Alfred Stevens' The Cup of Tea (1874; Pl. CXXXIX) shows three women in the foreground and one in the background. Mary Cassatt's The Cup of Tea (1879; Pl. CXII)

has a single figure, and her Five O'Clock Tea (1880; Pl. CXXII) employs two young women partaking of the afternoon tea.

Eva's approach for Le Thé may have influenced Stevens and Cassatt, generally, and Cassatt, specifically, in the work examined here. Jeanne was the model for Eva's painting. She is presented full-length, in profile, so only part of her face is seen. She wears a fashionable, afternoon dress and appears to be alone in the room in front of the fireplace, which, as also seen in Cassatt's work, is only partially shown. The mood is tranquil and contemplative. While there are no overt emotional or sensual overtones, as in many of Stevens' paintings, this work does have a number of items which are indicative of content. Jeanne's red coat is placed over the arm of her chair as though she has just returned or is ready to leave. An open pink envelope with letter inside rests upright on the mantel next to an octagonal Japanese painted fan and a tall, glass vase of pink roses.

Eva has recorded her sister apparently about to go out or having just returned, in the afternoon, possibly in response to the letter. She may be meeting someone, waiting for someone to call and escort her somewhere, or have just returned. The presence of a vase of pink roses, most likely

the *rosa centifolia*²³ which was popular in Europe, suggests a symbolism meaningful in the context of a young woman's thoughts and feelings. This Hundred-Leaved Rose, as it is popularly called, was "the rose with which painters choose to represent Love and Hymen; but, why it is selected from amongst the roses as the emblem of Grace we know not."²⁴ She pauses for afternoon refreshment; a cup of tea, before departing; this is attested to by the single cup with Japanese designs that sits on the table along with a small, single-serving teapot. The pink color of the envelope is suggestive of Jeanne's communication with another woman. It is not a letter waiting to be sent by her as the sealing wax on the back has been broken upon opening. No other presence is indicated through gesture or gaze; she appears to be alone in a private, contemplative moment of reverie.

This is Eva's first portrait of Jeanne containing specifically selected accessories suggestive of the dimensions of Jeanne's personality and life. Two earlier paintings are simply portraits and are not indicative of Jeanne's surroundings or nature, other than her appearance. I would date this painting toward 1868 rather than the

²³Italics are mine.

²⁴Catherine H. Waterman, *Flora's Lexicon: An Interpretation of the Language and Sentiment of Flowers: with an Outline of Botany, and a Poetical Introduction* (Philadelphia: Hooker and Agnew, 1841), p. 175. While this is an American book the author says she compiled the information from European sources.

earlier time of 1865 as Sainsaulieu and de Mons do, as Jeanne would have only been thirteen years old then. The later date is more in keeping with Jeanne's age in the picture, but it means that Eva painted it on her own, not in Chaplin's studio.

Early exhibitions of Le Thé include: London in 1869, as stated by Sainsaulieu and de Mons, the exact date and location of the exhibition is unknown;²⁵ the Universal Exhibition in Lyon in December, 1872, where it received an honorable mention; again in London, the International Exhibition in 1874; and, the 1885 retrospective, where its exhibition record was listed.

Valerie Steele examines images of the afternoon tea in context of fashion prints, describing and analyzing what the women are wearing. Within the context of this type of print, as she has put it, "*There is no story here, no slice of life, no anecdote (romantic or otherwise) to tell that might disturb the viewer's meditation on the clothes themselves.*"²⁶ The image in question is not a painting, but a fashion print, so there is no analysis of the meaning or importance of the social event, though through its use to portray fashionable afternoon activity there is

²⁵Marie-Caroline Sainsaulieu et Jacques de Mons, Eva Gonzalès: 1849-1882 Étude Critique et Catalogue Raisonné (Paris: La Bibliothèque des Arts, 1990), p. 62.

²⁶Steele, p. 183. Italics are hers.

acknowledgement of its habitual occurrence. Steele's description does turn up some interesting insights. She says,

Perhaps they look a little too sweetly insipid for modern tastes, but their candy-box delicacy was the ideal of the 1850s, and their clothes are very beautiful indeed. Their calm serenity is timeless and reassuring.²⁷

In this synopsis, she describes what was considered the ideal of feminine behaviour in the mid-nineteenth century. None of the Realist or Impressionist artists broke with this general mold, but each contributed different insights into the practice of afternoon tea. Eva follows custom closely in her presentation. Jeanne's expression is one of calm, quiet and contemplation. While styles have changed in the intervening decade, Eva was not interested in emphasizing fashion as the prints do. She surrounded Jeanne with a few select items which place her in a particular ambiance and articulate it.²⁸ This is quite different from the generic environment of the fashion plate.

She may also have been inspired to represent an afternoon tea through the influence of Chaplin. He encouraged interest in, and study of, artists like Jean-Baptiste Chardin and Martin Drölling films, who had been his master. Chardin's Woman Drinking Tea (1736; Pl. CXXXVII)

²⁷Ibid.

²⁸Various items shown in this painting will be discussed later.

pictures a young woman seated at a table. In the midst of thought, she stirs the tea in her cup with a spoon. The mood is calm and quiet. Employing a blank background, and few objects, Chardin focuses the viewer's attention on the woman and her activity. In comparison, Eva's painting features a few more, yet still very select accessories. It is not a scene, however, with a numerous array of objects such as most second Empire interiors would have had. Thus, the focus is on Jeanne and the objects included.

Martin Drölling films' painting, Interior of a Salle à Manger (1816; Pl. CXXXVIII), does not have the same subject as it depicts the head of the household having his coffee. The moment, however, is similar to Eva's, for he is dressed in his overcoat, and the viewer does not know whether he has just returned home or is ready to go out. Drölling presents us with an environment filled with numerous significant details, whereas Eva does in a more selective manner. Those of Drölling are relevant to bourgeois well-being of the time; those of Jeanne, relevatory of her inner thoughts and tastes.

Alfred Stevens' The Cup of Tea (1874; Pl. CXXXIX) portrays both a different subject and attitude. Three young women in elegant dress are depicted in the foreground. The closest sits in a broad chair with a bouquet of flowers laid next to her. She turns to her right toward the table and gracefully stirs the tea with a small spoon. She appears

deep in thought and somewhat reserved. The other two young women whisper to each other as they lean forward over the back of her chair. The blonde woman holds both a teacup and saucer and gloves in her left hand and a closed fan in her right. Her standing companion places her hands on her friend's shoulders from behind as she is about to whisper in her ear. Another woman, not so elaborately dressed, is seen through the open doorway in the background. She sits with her back to us reading a newspaper or journal. As Steele points out, because of the overt poses, expressions and gestures, there is more going on than a simple afternoon or evening tea. Steele does not speculate further on what it might be though it is quite apparent that the seated young lady has received a message from an admirer or lover as indicated by the bouquet and her reactions.

Eva portrays afternoon tea quite differently than Stevens does, although there seems to be a meaning in Eva's work just as there is in Stevens' and, his master, Drölling's, but, presented more like Chardin with simplicity. Her presentation of Jeanne is much more intimate, reserved and isolated than the figures in Stevens' and Drölling's paintings.

Like Eva, Mary Cassatt portrays afternoon tea with a single figure, her sister. As Steele has pointed out, Cassatt's women wear "stylish and expensive dresses, but Stevens' models often wore extremely fashionable

dresses...."²⁹ Not only does their work depict women of different bourgeois levels, and tastes, but their approaches are different in attitude. Cassatt's The Cup of Tea (1879; Pl. CXII), like *Eva's*, features a single figure, modeled by the artist's sister, Lydia, as *Eva's* has her sister, Jeanne. Lydia sits almost in profile in a large striped armchair. She wears a stylish pink dress and hat with full, white, ruffled lace trim on the collar and around the sleeves. Unlike Jeanne in *Eva's* painting, Lydia appears to be in the presence of a larger group of people, though none are actually shown. This presence is achieved, an effect of conversation and activity, by directing Lydia's attention outward across from her and by holding the cup and saucer up with the cup about to be raised to her lips. The rapid and directional movement of short brushstrokes renders an additional emphasis of spontaneous and transient movement. *Eva's* is quieter and certainly more private.

Another work by Cassatt exhibits a similar handling. Her Five O'Clock Tea (1880; Pl. CXXII) is set in the drawing room of her home. Two young women are seen seated next to each other on a patterned sofa. The table in front of them contains the family's heirloom silver tea service.³⁰ Their dresses are fashionable, though plainer afternoon dresses

²⁹Steele, p. 186.

³⁰Nancy Mowll Mathews, Mary Cassatt (New York: Harry N. Abrams, Incorporated, 1987), p. 46.

than those pictured in the previous painting or in Stevens'. Lydia was the model for the woman in brown. The scene is a quiet one with both figures looking across the table at someone or something.

As Nancy Mowll Mathews points out,³¹ the textures of objects within this painting are emphasized as they become important to the artist in her depiction of the interior and the activity. Cassatt took special care in painting the fireplace, vase, elaborately framed painting above it, the fabrics and silver tea service, displaying an haut-bourgeois ambience. In both of Cassatt's works, however, there is no emotional, possibly romantic, narrative implied as in Stevens' work. Cassatt depicts her figures in half-length, rather than in full length, so that their expressions and activities are concentrated upon, rather than the display of fashion or the larger public implications overtly suggested in Stevens' work. It is in this aspect, in the quiet concentration and the objectivity of action, that Cassatt's paintings of women drinking tea and visiting come the closest to Eva's depiction of Jeanne in Le Thé. Still, Cassatt's sister is more open, less private, more social, less contemplative than Eva's.

³¹Nancy Mowll Mathews has written works biographing Mary Cassatt's life and works. See bibliography for further resources.

L'Éventail (pastel, 1869-1870; Pl. LXXXIV)

This work was not exhibited until after Eva's death. It is my surmise that Jeanne posed for it as she did for Le Thé. Though she is not the acknowledged model in the Sainsaulieu catalog, there is a resemblance in figure and profile to photographs and other works featuring Jeanne. The figure is viewed full-length, in profile, from her left; her head is turned away. She wears a fashionable afternoon dress and holds up a fan that is spread open. The composition is typical of ones seen in popular fashion illustration, fashionable portraits by Charles Chaplin and portraits done by the Impressionists.

A similar representation to those seen in contemporary fashion plates is portrayed in a later photograph of a model with a fan (1901; Pl. CXL). In it, the figure is posing: her back to the viewer, head turned toward us, in profile, holding an open fan; all reminiscent of the way Eva posed Jeanne. As in Eva's pastel, the background is blurred, focusing attention on the figure, her gestures, expression and a few accessories.

Charles Chaplin employed this type of fashion-focused representation. He posed his sitter with an open feather fan seated with her back to the viewer in his pastel, Jeune femme à l'éventail (nd.; Pl LXXXV).

Mark Roskill, in his article "Early Impressionism and the Fashion Print," discusses popular imagery and its impact

on artists such as Claude Monet. Many of the prints depict women in an outdoor setting, with at least one in the group turned away from the viewer, ostensibly providing a view of her gown's back. Very often the sitters carried at least one of the appropriate accoutrements of the day, a fan, parasol or handkerchief, as we see Jeanne doing in Eva's pastel.

What is apparent for Eva, Chaplin and Monet in the 1860s is that the fashion portrait-genre idiom was essentially a mirror of the fashion of the women depicted, a vehicle for picturing them, their class and their activities. This is in the tradition of bourgeois portrait and haute-genre painting inherited from the 18th century and earlier. As Jean-Antoine Watteau had sought to paint for the petite aristocratie and haute bourgeoisie, so these artists sought to appeal to, and to paint, the haut-bourgeois and bourgeois, their activities and pleasures, especially at the theater and in the landscape.

Like them, in this work, Eva portrays her sister as part of fashionable society, including her in an adult world, a step beyond that of the inner sanctum of home and self-absorption. Jeanne still concerns herself with her appearance, however, in the graceful turn of her figure and the position of the fan. Eva reflected this attitude in the way she displays the dress and fan. But, this pastel does

not give much information as to Jeanne's mental or emotional state.

L'Indolence (oil, 1871-1874, Salon 1872; Pl. I).

Another popular subject during the mid to late nineteenth century was portraying various moods, or sentiments. Such depiction became popular in the mid to late eighteenth century through the auspices of Jean-Baptiste Greuze (1725-1805), among others. It waned with the rise of Neo-Classicism, with its more serious emotions of ideals so well embodied in the art of Jacques-Louis David (1748-1825) and colleagues. However, beginning in the late 1830s, with the rise of Romanticism, the number of mood paintings began to increase again. Yeldham states that their popularity fluctuated during the century, but increased in its last quarter, with artists providing images entitled: "thought, dream, sadness, memory, hope, melancholy, misery and resignation."³² In addition, according to her research, "The majority of works with titles like 'Mélancholie', 'Tristesses', 'Rêverie', 'Penserosa', 'Souvenir' and 'Attente' portrayed single

³²Charlotte Elizabeth Yeldham, Women Artists in Nineteenth Century France and England, Their Art Education, Exhibition Opportunities and Membership of Exhibiting Societies and Academies, with an Assessment of the Subject Matter of Their Work and Summary Biographies, Vol. 1 (New York and London: Garland Publishing, Inc., 1984), p. 234.

figures, mostly female, who epitomized the mood...."³³
 These subjects were not exclusively painted by women artists, although they were very popular with them.

Yeldham and others have pointed out that Charles Chaplin was an artist who specialized in domestic genre images and that "his scorn for titles may have helped popularise brief, inexplicit designations such as 'Rêverie'."³⁴ Three of Eva's major paintings featuring Jeanne as the sitter can be designated mood paintings.

One of her most successful Salon paintings was L'Indolence. It was exhibited in the Salon of 1872. Émile Zola wrote in his review,

Je veux signaler aussi un adorable tableau de mademoiselle Eva Gonzalès, la fille de notre confrère, une toile intitulée : *Indolence*, et qui représente une jeune enfant, une naïve figure, vêtue de rose, avec un fichu de mousseline noué chastement sur le cou. C'est tout simplement exquis de fraîcheur, de blancheur; c'est un vierge tombée d'un vitrail et peinte par une artiste naturaliste de notre âge.³⁵

And Jules Clarétie wrote,

Mlle Eva Gonzalès, la fille de notre sympathique confrère, a exposé un portrait de jeune fille auquel elle donne ce titre: *L'Indolence*. C'est une figure assise, une jeune fille vêtue d'une robe d'un rose tendre, avec un fichu de gaze autour de la taille. Elle regarde devant elle, les prunelles rêveuses. Sa main laisse tomber paresseusement un

³³Ibid. Internal quotations are hers.

³⁴Ibid., p. 231. Internal quotations are hers.

³⁵Émile Zola, "Lettres parisiennes," La Cloche (12 Mai 1872), p. 2.

délicieux bouquet de violettes, et rien n'est gracieux comme le dessin de ce bras lassé. Mlle Gonzalès est élève de M. Chaplin. On la prendrait plutôt ici pour l'élève de Goya. Il y a, dans l'oeuvre de ce maître des tableaux ainsi gracieux, doucement estompés, poétiquement fondus, comme celui-ci, d'une sorte de lumière d'un ton lilas. Cette charmante *Indolence* est l'oeuvre d'une artiste d'un talent rare, qui prend le pinceau après avoir manié le pastel comme Rosalba.³⁶

Not all contemporary criticism of this work was positive, nor was it later. A reviewer of an 1914 exhibition of Eva Gonzalès' works said, "*L'Indolence* est un barbouillage plombée."³⁷

Jeanne sits next to an open window looking out, her back against the wall and her right arm resting against the sill. It appears as though she has just completed a gesture or is about to move her arm for it does not seem completely at rest. The curtain is drawn to the right and rests partly on the window sill as though it has blown into this position. There is the sense of a quiet moment. On the sill, between Jeanne and the curtain lies a bouquet of violets; next to her is a medium-sized birdcage with a blue-green parrot perched atop. Jeanne wears a lavish rose-

³⁶Jules Clarétie, Peintres et sculpteurs contemporains (Paris: Charpentier et Cie, Libraires-Éditeurs, 1874), p. 263.

³⁷L. Dimier, "Chronique des arts," L'Action française (12 avril 1914), p. 4. This is really the only truly disparaging remark he made about the exhibition, though he does call her work mediocre. From the text, he obviously thought her work would be more like other Impressionist painters in terms of light and color handling. Italics are mine.

colored gown, a ribbon in her hair and a glove on her hand. Though she has turned toward the viewer, she looks off and down to our right. Her expression is somber, even melancholic, and her thoughts appear to be turned inward in contemplation as she waits.

In the 18th century, Greuze created a painting with a similar subject. Since he was one of the artists whom Eva's teacher, Charles Chaplin, advocated studying, it is worthwhile looking at how he treated it. Greuze's Indolence (1756; Pl. CXLI) depicts a young woman in disheveled state, with one shoe and stocking off, seated next to a kitchen work table. Her gaze is unfocused as she leans against a cabinet. Unlike Eva's portrayal of Jeanne, this figure makes no eye contact with the viewer. She does not seem to care about her appearance and, by her station and clothing, is a servant rather than a mistress of the house. Greuze presents a dilemma frequently present in a bourgeois household as regards servants; it is bas-genre rather than haut.

Eva's portrayal is one of the personal idleness of youth natural to a bourgeois young woman for whom adolescence is a prolonged time of finding oneself. It is as natural as Greuze's portrayal of negligent laziness in a servant. In her work, Eva demonstrates that she is continuing to look at subjects employed by her former teacher, Chaplin, though the psychological layering and

complexity, as well as the continuing use of her sister as a single model in a continuing biographical narrative derives from Manet. Thus, she transforms the image personally and stylistically to her own individual focus and contribution to the genre.

La Nichée (pastel, 1874 Salon; Pl. XV)

Besides the earlier La Psyché (Pl. CXXIV), two other works by Eva are of the toilette, featuring a woman at a mirror. Jeanne was the model for these as well. This one was exhibited at the Salon of 1874.³⁸ The second, Le Petit Lever (1875-1876; Pl. XVI), to be discussed later, was accepted for the Salon of 1876.

La Nichée received a good review from Jules Castagnary.

He wrote:

Une jeune fille en peignoir rose est assise devant sa toilette et regarde une nichée de petits chiens grouillant dans une corbeille à terre. C'est blond, lumineux et d'une harmonie toute séduisante. Mlle. Eva Gonzalès a une éducation de coloriste, cela se voit tout d'abord. Elle a en outre un sentiment distingué des choses qu'elle met dans chacune de ses productions. Rien de vulgaire, ni de maniéré: la grâce même dans sa simplicité et son naturel. Ce sont là des qualités heureuses qui ne peuvent³⁹ manquer d'aboutir aux meilleurs résultats.

³⁸This same Salon jury refused her painting, Une Loge aux Italiens, for exhibition.

³⁹Jules Castagnary, "Le Salon de 1874," Le Siècle (26 Mai 1874), p. 2.

In it, Jeanne sits in front of a tulle covered table, upon which a mirror with a blue bow is propped; her compact sits open. Apparently, it is morning, as she wears a pink peignoir, a typical morning fashion for a bourgeois woman; the quality of light is cool and clear. She is not attending to her toilette, however. Instead, she has turned in her chair and looks down at three sleeping puppies in the basket behind her. As in many of Eva's works, the mood is hushed and reflective.

There are large areas of modulated color within this pastel. Tones and values are softened as they were in L'Éventail (1869; Pl. LXXXIV). But the colors are not single-hued, solid areas. Eva built them up by laying down, as a medium value, greyed undertones and then applying stronger colors and highlights over them in directional strokes. Only a few areas are of smoothly blended tones: the background wall, Jeanne's face and the mirror's reflective surface. Individual colored lines are evident in most other sections of the work. This is especially apparent in the outline around Jeanne's hands and on the mirror frame and the armchair.

The toilette was often portrayed in works by Degas, Morisot and Cassatt and, while present, less often in Manet's work before 1877. Beginning around 1876, Berthe Morisot did several paintings on this subject, striving for an objective view of toilette activities. Cassatt also

painted many toilette scenes in which mirrors play an integral part.

In Manet's Devant la glace (1876-1877; Pl. XCII) and Woman in the Tub (pastel on board, 1878; Pl. CXLII), we are voyeurs. The women's figures are displayed for our viewing pleasure (or, for many in the 19th century, displeasure).⁴⁰ For Manet, the toilette was another vehicle for depicting various types of women in a typical setting performing natural actions. While they may be at a daily, ritual activity, they are also his ideals of beauty, "goddesses" of the modern world. The same can be said for most works on this subject by Edgar Degas, though his intention may have been to objectively render a daily ritual, depicting the model unselfconsciously. The end result for both, however, is that we become voyeurs of a contemporary "beauty" or "bathing nymph."

Both Manet and Degas used paid models, not family members. Degas began studying women at these activities in the mid-1870s, though this aspect of his oeuvre did not become a major subject until the 1879-1880s. One typical work by Degas, Nude Woman Having Her Hair Combed (pastel on paper, 1886-1888; Pl. CXLIII), shows a nude young woman seated on a chaise, her bathing cloth underneath her. She has her hands on her waist and her hair is being combed by a

⁴⁰See catalog entries on these works in Cachin, Moffett and Bateau for further discussion of this aspect of Manet's work.

woman standing behind her.⁴¹ While Degas does not idealize the figure of the nude, nor does he glorify the ordinary moment, according to Tinterow, Degas is alluding to the "goddess of beauty" of traditional representations, as noted in a recent exhibition catalog.

The pose of the bather, seen in a three-quarter view, seated amid drapery and dreamily self-absorbed while being waited upon by a servant, is reminiscent of Rembrandt's Bathsheba with King David's Letter at the Louvre.... the suite of bathers as a whole elicited comparisons with the Rembrandt.... and Rembrandt's painting (given to the Louvre by La Caze, a friend of Degas's family) was one of the most famous old-master nudes in Paris.⁴²

There is a pastel by Degas that provides a different focus on the toilette. Devant le miroir (pastel, 1889; Pl. CXLIV) depicts a young woman, seen from the back, as she sits in front of her dressing table. She is adjusting her hair under the back of her hat. She appears to be preparing to go out. Articles of her toilette, comb, brush and perfume bottle, are on the dressing table. All are reflected in the mirror as is a partial glimpse of the girl. However, she is not "peering intently into the glass, completely absorbed by her own reflection."⁴³ She is

⁴¹This second model is only seen from the bustline down.

⁴²Gary Tinterow, "The 1880s: Synthesis and Change," Degas (New York: The Metropolitan Museum of Art, 1988): p. 451.

⁴³Edward Lucie-Smith, Impressionist Women (New York: Artabras, 1993), p. 37.

absorbed in her task, looking to one side, not at the mirror and not absorbed by her own reflection. She is involved in activity, not mood. The voyeur is the contemplative one.

In Berthe Morisot's Images of Women, Anne Higonnet explores Morisot's toilette scenes comparing them to her contemporaries' depictions (though not with any of Eva's works). She states that, "In the seven paintings of toilette scenes she made between 1876 and 1880, Morisot represents women's self-image under masculine scrutiny."⁴⁴ In all of these, she says, women are involved with the art of looking, seeing and being seen. What Higonnet does not wish to take into account is that Morisot, like Eva, is portraying how women, and, in this case, bourgeois women, look at other women, and not, how a man would see this scene. Morisot did borrow the typology for this subject, as did Eva, from traditional representations but, like Eva, she modifies it and makes it her own, feminine interpretation.

As Higonnet points out, there are many contradictions within Morisot's toilettes. The women are there for her and our gaze and yet are not in a strict sense, physically, sexually revealed, though they do have a bourgeois feminine sensuality, one that is more private and reserved. They wear elaborate peignoirs and inhabit bourgeois settings as opposed to being courtesans as in Manet's Nana (1877; Pl. XCI) or models in a studio going about their ablutions as in

⁴⁴Higonnet, p. 161.

Degas. All of Morisot's models are unselfconscious as in Degas, not confrontations as in Manet. In her Young Woman Powdering Herself (1877; Pl. CXLV), the figure sits at a small table and powders her face as she looks into a small mirror. She is wearing a white peignoir with one arm discreetly left bare. The setting and situation are a reminder of Eva's earlier depiction of Jeanne in La Nichée, an appropriate depiction of a bourgeois woman, yet appealing, even sensual.

Mary Cassatt painted women at their toilette, including a pencil study (1890-1891; Pl. CXLVI) for a color print (1890-1891; Pl. CXLVII), entitled The Coiffure. In both, a partially nude woman sits in front of a mirror arranging her hair. Her back is to us. What is seen of her activity and figure from the front is revealed only in the mirror's reflection. Like the model for Morisot's pictures, she is unaware of any viewer's presence and concentrates on what she is doing. The pencil study is a volumetric rendering of the figure through value notations. In the print version, Cassatt reduced the form to broad areas of barely modulated color and narrow lines defining the edges of volumes.

Unlike Eva, who employed her sister as a model in depicting a toilette, both Cassatt and Morisot used models, not family members as their male counterparts had. Eva's pastel becomes a study of her sister's personality, instead of a depiction of her activity. She is more discreet in her

representation than they are, respectful of her sister. All of their works remain appropriate to their social class depicted.

Une Loge aux Italiens (oil, 1874; Pl. XIV)

One of Eva Gonzalès' most important and famous paintings depicts Jeanne with Henri Guérard, Eva's and, after Eva's death, Jeanne's future husband. It is not known exactly when or how Guérard was introduced to the Gonzalèses, but the assumption that it was through Manet's auspices, sometime in 1874, is unlikely to be accurate, as I will explain. Prior to this, he may have been acquainted with their father, Emmanuel Gonzalès, through Richard Lesclide, a journalist and novelist who managed Le Petit journal (begun in 1870); they were mutual friends.⁴⁵ The fact that he is really the only adult male Eva ever portrayed is significant. Jeanne and Henri are here shown together in a theater loge.

Réalistes and Impressionists began painting scenes of theatergoers beginning in the mid-1870s. Eva's Une Loge aux Italiens was one of the earliest of these depictions. While this painting continues a tradition of portraying the theater, it is different in its interpretation showing specific individuals attending, as will be elaborated upon.

⁴⁵Sophie Monneret, L'Impressionisme et son époque: dictionnaire international illustré I (Paris: Éditions Denoël, 1978), p. 251.

There were a number of different ways of depicting women and men attending a theatrical performance. The subject was not new in 1874 when Eva began her painting, but she was one of the first Impressionists to depict this subject, and she does have a different approach to it than the others. While this painting is the most widely depicted and discussed in her oeuvre, it also has not been fully examined as to content.

Sometime during the winter of 1874, Eva and Léon Leenhoff posed in Eva's atelier on the rue Breda for a little pastel by Manet.⁴⁶ This pastel, Dans la loge (1874; Pl. XIII), shows Léon seated on the left next to the wall, facing outward. Eva sits in front of him, in the center of the picture, arms folded on a banister; she leans slightly forward. The two had posed together for Manet before in Eva Gonzalès peignant dans l'atelier de Manet (1870; Pl. IV). Léon was just three years younger than Eva, the same age as her sister, Jeanne.

Manet may have intended to do a painting on this subject; however, it was Eva who apparently got her idea from him and painted the subject. At the time, she was still his pupil. However, her completed painting differs in content, if only slightly in composition, from the pastel. As discussed in chapter III, the style and technique definitely derive from Manet. For all practical purposes,

⁴⁶Sainsaulieu and de Mons, p. 16.

Manet's scene falls into the most typical category for depicting two people at the theater. The idea of public appearance and the gaze appropriate to deportment and conduct as practiced in nineteenth century society has been explored in the writings of Robert L. Herbert and Tamar Garb.⁴⁷

While Eva borrowed her composition from her master, she made several significant changes between his example and her final work. First, she reversed the composition and changed the positions of the figures. Second, she located the scene at a specific theater. Third, she included a number of small, but meaningful, objects. Fourth, she changed the portraits of the two specific individuals, known to her and the public, intimate to her and to each other. These will be examined in order to determine the content of this painting and its relationship to other artists' depictions, cultural and social practices of attending the theater, and some of the literary references relevant to the painting.

When Eva adopted the subject, she executed it in a technique and palette creatively similar to Manet's,⁴⁸ but she only partially adopted his composition and individually

⁴⁷See Robert L. Herbert, Impressionism: Art, Leisure, and Parisian Society (New Haven and London: Yale University Press, 1988) and Tamar Garb's essay in Modernity and Modernism: French Painting in the Nineteenth Century (Yale: Yale University Press in association with The Open University, 1993).

⁴⁸See chapter III for discussion on this aspect.

specified her content. In both Manet's sketch and Eva's painting, two figures are shown in a theater loge, close to the picture plane. The young woman is seated almost at the center of each painting; the young man, to one side. The figures are strongly lit from the front. Behind them, the setting is quite dark. With this, the resemblance between the two artists' works ends.

Eva reversed the positions of the figures, placing the male on the right. The young woman leans forward, leaning only on her right arm which rests on the loge's railing. Her left arm rests on a ledge, holding opera glasses. The male stands; he leans slightly forward, toward the picture plane, rather than sitting, as Manet's does. And, he is seen almost in profile, rather than frontally as in Manet's sketch. He is farther away from the woman, yet seems closer to her by the placement of his arm on the back of her chair. The loge is more luxurious than Manet's. His framing element, the column, on the left, is transformed in Eva's painting into a sumptuous velvet curtain. The railing is more elegant. She has made the setting specific.

Besides transforming the composition and reversing the figures to conform with a specific event, Eva added details not found in Manet's sketch. Instead of a closed fan, Eva's young woman is firmly holding a pair of opera glasses in her ungloved left hand. The angle and tension with which they are held indicate that she has either just lowered them or

is about to raise them, belying the passiveness of the scene. Her right hand is gloved; she wears a wide gold bracelet on her wrist. Around her neck is a black choker with a large, dangling teardrop pearl. On her coiffure and entwined at her waist are pink roses. Her dress is a fashionably, low-cut, cerulean-blue satin gown with sheer trim.

Eva's young man is smartly dressed in black with white shirt; on his left hand, little finger, he wears a ring. To the woman's right, and slightly behind, is an empty velvet chair. Next to her, on the loge railing against the curtain, rests a large bouquet of flowers, containing what appears to be violets with a large pink rose at the center. Neither chair nor bouquet are found in Manet's sketch. Eva included these significant details with the intention of enhancing her subject as I will demonstrate.

She also changed the identity of the sitters. Manet clearly indicated Eva Gonzalès and Léon Leenhoff in his sketch. He had grouped them together previously in the painting, Eva Gonzalès peignant dans l'atelier de Manet (1870; Pl. IV), where the artist is shown standing, palette in-hand, in front of a large easel. Léon, dressed as a toreador, sits on the edge of a table to Eva's right, and slightly behind. In Manet's Dans la loge (Pl. XIII), the two sitters are seen half-length, looking out. In Eva's painting, she portrays her sister, Jeanne, and the man Eva

has only recently met and befriended, Henri Guérard. They are together in a loge of the Salle Ventadour.⁴⁹

As discussed in chapter II, I find it would be quite unusual for her to have asked Henri to model, if she had only known him for a short time. It was also against bourgeois convention and etiquette for him to have accompanied either Eva or her sister to the theater without another chaperone, usually the parents of the young woman. Also, it would have been against social convention for Eva as a woman artist to ask a man who was not related to her to pose. Either he must have been well acquainted with her family before 1874 and they trusted him with their daughter or perhaps Manet had asked him to pose for the work, or both.

Because Henri is included in this very important work, he apparently had become acquainted with the Gonzalèses before 1874. Because of his inclusion into the experience of Jeanne, and Eva, at the theater, I believe that his and Eva's relationship had progressed far enough that they were allowed to go to public functions together. As to the problem of lacking a chaperone attending them, in going to the theater, Jeanne served this function by being the third member of their group. Eva's depiction of the scene and her

⁴⁹Most of the literature on this subject implies that they met through Manet with whom Guérard came into contact in 1873 or 1874, although, I have already voiced my opinion concerning this topic. I will discuss the setting for Eva's painting later in this chapter.

placement in watching them, as our witness does, also acts as the chaperone for Jeanne and Henri in Une Loge aux Italiens.

It would have been against contemporary realist convention to depict a scene that had not actually occurred. A woman artist usually only portrayed a man either because he was a very close friend of the family or a relative. In Under the Lamp (1887; Pl. CII), one of Eva's contemporaries, Marie Bracquemond, depicted Alfred Sisley and his wife in the Bracquemond home; they were close friends of hers and her husband, Félix.⁵⁰ And, she was married. Otherwise, most of the men she portrayed were relatives. Both Berthe Morisot and Mary Cassatt rarely included men in their work. In fact, in virtually every case where a man was an important focus in the scene, he was a relative. So why would Eva break with convention in the case of Henri Guérard unless she knew him well? They were not engaged at this time,⁵¹ and they did not marry until 1879. By examining the specific circumstances of this work, her unusual pairing of Jeanne and Henri will be more fully clarified.

At this point, I would like to bring up another issue regarding this painting, that is, the critical reception and

⁵⁰Tamar Garb, Women Impressionists (Oxford, England: Phaidon Press Limited, 1986), p. 38.

⁵¹Eva and Henri became engaged in 1876.

discussion of her work. It was not accepted for the Salon of 1874. Upon its rejection, Manet suggested to Eva that she exhibit the work in her own atelier on the rue Bréda; she did so at the end of May, 1874.⁵² Jules Clarétie wrote to the artist's father saying "merci de m'avoir fait voir cette peinture tout à fait remarquable. Le refus de ce tableau n'est explicable que par la manetophagie qui s'est emparée du jury, mais ce n'en est pas moins la plus criante des injustices."⁵³

During that summer, it was exhibited at the Salon triennial in Gand.⁵⁴ Later, in 1879, Eva re-submitted it to the Salon using her married name, Mme Henri Guérard; it was accepted. Some critics denounced the painting for "'son manque de modelé', 'ses taintes plates'; à l'homme de profil et debout en habit sa hauteur, ses airs de bellâtre."⁵⁵ According to Roger-Marx, these comments seem to stem from her employment of various still-life elements which reminded conservative commentators of Manet's paintings, most specifically, Olympia (Salon, 1865; Pl. LXXXIX).

⁵²Sainsaulieu and de Mons, p. 16.

⁵³Jules Clarétie, quoted without reference in Sainsaulieu and de Mons, p. 16.

⁵⁴Ibid., p. 16.

⁵⁵Roger-Marx, Eva Gonzalès (Saint-Germain-en-Laye, France: Les Éditions de Neuilly, 1950), unpaginated. These quotations by Roger-Marx are not cited. Internal quotation marks are his.

Most damaging to the official acceptance of the work was "ce bouquet et sa 'mariée', posés à gauche sur le rebord de velours, rappellent le bouquet d'Olympia."⁵⁶ As Eva continued to work under the direction of Manet until around 1876, this work survives as a testament to his influence as well as a tribute to him. The inclusion of this large bouquet, wrapped in white paper, can not be coincidental. Eva had already created works which acknowledged Manet, such as L'Enfant de troupe (1870; Pl. V).⁵⁷ She continued to work in his "Spanish" style in a number of later works, of which this is one. So, the reference to Olympia's bouquet is not without merit. But, here, we are not looking at a courtesan receiving flowers from a patron. Instead, we see the artist's sister and her own future husband, rendering the critics' drawn analogy confusing. We also have a different set of flowers, as already mentioned, indicative of a different message; one of love and happiness; as well, the scenes takes place in a very different locale, an identifiable, public theater.

The Théâtre-Italien was housed in Paris' Salle Ventadour from 1841 to 1879. This theater was on the rue Neuve Ventadour, between the Neuve des Petits-Champs and the Neuve Saint-Augustin. In an engraving of the theater (Pl.

⁵⁶Ibid. Internal quotation marks are his.

⁵⁷This work is discussed in comparison with Manet's Le Fifre in chapter III.

CXLVIII), the loge they occupy can be seen near the stage, one of the two elegant loges on the second balcony level, stage left. This is important to understanding their activities, as will be elucidated later. Why she chose this theater and not the Opéra, as seen in the works of Renoir, Cassatt and other artists during this period, relates to what was taking place and to what was being performed.

The Italian theater had been in existence for a long time before the nineteenth century; it began at the end of the sixteenth century under the reign of Henry III (1574-1589). During its early history the repertoire consisted mainly of comedies featuring "Scaramouche, Pantalon, le Docteur, Arlequin et Colombine."⁵⁸ While it subsequently waxed and waned in popularity, the Théâtre-Italien, which came to include opera, became very popular at the beginning of the nineteenth century. It remained so until 1870.

It was common custom for the middle and haut-bourgeois to only attend opening night performances, leaving the lower bourgeois to go to others. Therefore, discovering which operas were performed, when and by whom could be crucial to understanding the time and circumstances of Eva's painting. Because she has given a specific locale for her work the list can be narrowed somewhat.

⁵⁸Alphonse Leveaux, Nos Théâtres de 1800 à 1880 (Paris: Palais Royal, 1881-1888), p. 55.

Complicating the attempt to identify the specific work attended by Jeanne and Henri, and painted by Eva, is not only that the Théâtre-Italien was housed in the Salle Ventadour during this period, but the Opéra also shared these quarters during 1874. The old Opéra, on the rue Le Pelletier, had caught fire on October 28, 1873; it burned for eleven hours and was totally destroyed.⁵⁹ The company shared the Salle Ventadour during 1874, while Charles Garnier's new Opéra was being completed. Its new building opened in January, 1875. During this interim, each company alternated evenings and no new operas were performed.⁶⁰

The first presentation by l'Opéra français in the Salle Ventadour was Don Juan, January 19, 1874. The reviewer, Adolphe Jullien, commented on the performance, the new location and the audience,

Le public habituel de l'Opéra, tout heureux de se retrouver en pays de connaissance.... Leurs jeux de scène et de physionomie, leur façon d'émettre la voix et d'enfler le son après coup, leur parler très-accusé et trop pompeux, se fondaient dans le grand vais eau de la rue Le Peletier, et la distance prêtait à ces exagérations nécessaires un apparence naturelle. Aux Italiens... les dimensions moindres de la salle leur donnent trop de relief, et feraient croire, par instants, que chaque artiste, outrant ainsi ses qualités et ses

⁵⁹"Incendie de L'Opéra," Revue et gazette musicale de Paris, (2 novembre 1873), p. 347.

⁶⁰"Nouvelles des théâtres lyriques," Revue et gazette musicale de Paris (7 décembre 1873), p. 389.

défauts, s'imite lui-même en plaisantant et fait sa propre charge.⁶¹

The company of the Théâtre-Italien continued to present its repertoire, introduced with the fall season of 1873; it included new reprisals of Le Astuzie Femminili by Cimarosa (1794), a work not seen since 1814,⁶² and La Cenerentola. As I will suggest, it is this latter work that is relevant to the circumstances of Eva's painting.

Another point of discussion pertaining to Une Loge Aux Italiens relates to a passage found in Hippolyte Taine's Notes Sur Paris on a scene at the Italiens in which he describes the following

Charmante jeune fille de seize ans dans la troisième loge de face. La loge est louée à l'année. Le père, la mère, accompagnent; quelquefois aussi le frère, un élégant, un membre du Jockey-Club... assez régulièrement aussi, un grand long gaillard, un gentilhomme de compagnie, barbu et velu... probablement un futur en expectative....

.... c'est l'enfant heureuse, riche, née dans le luxe, pour qui la grande toilette, les bals, un château sont choses aussi naturelles que l'air....

.... Bien jolie toilette, avant-hier soir: un corsage de soie bleue qui serre et marque la taille et remonte un peu entre les deux seins; au-dessus, le plus moelleux nid de dentelles... et coiffée d'une simple rose. Mais cette fine taille si visiblement prise, cette douce blancheur virginale, pour cacher et indiquer la poitrine, sont d'une invention savante, c'est sa mère qui l'habille, elle est bien trop jeune pour soupçonner l'effet exact de sa toilette....

⁶¹Adolphe Jullien, "Théâtre national de l'Opéra," Revue et gazette musicale de Paris (25 janvier 1874), p. 25.

⁶²Paul Bernard, "Théâtre-Italien," Revue et gazette musicale de Paris (8 février 1874), p. 43.

.... Le teint est parfaitement pur; la bouche toute petite sourit, demi-entr'ouverte: un doux sourire, gracieux, posé; une voix timbrée, mélodieuse; rien de pressé, d'effaré; elle dit des choses ordinaires sans faire effort, sans vouloir les dire autrement; elle ne songe pas à avoir de l'esprit, elle se laisse vivre....

.... On voit qu'elle est à son aise, qu'elle ne songe pas aux rivalités, à l'intrigue, à la coquetterie, qu'elle n'a jamais pensé à argent, que nos soucis ne l'ont pas effleurée, que la beauté, la parure, les respects, l'admiration ne lui ont jamais manqué....

.... Elle n'écoute pas la Cenerentola; elle continue à causer aux plus beaux endroits... De temps en temps, elle avance son cou blanc, avec un mouvement d'oiseau, sourit un peu, accorde une minute d'attention.⁶³

This text was first published in 1867 but continued to be released periodically until 1914, including an edition in 1873. The Rossini opera, La Cenerentola (Cinderella or alternatively known as Goodness Triumphant), introduced in 1817, was performed twice by the Théâtre-Italien in 1865 and then not again until 1874 when Mlle. Anna Belocca sang the lead.

While Taine is not describing Jeanne Gonzalès or Henri Guérard, they would have been too young at the time of his observation, it is quite likely that Eva used his imagery in guiding her own depiction. It is quite probable that the Gonzalèses attended the opening performance of La Cenerentola in 1874.⁶⁴ The still-life elements and their

⁶³Hippolyte Taine, Notes sur Paris: vie et opinions de M. Frédéric-Thomas Graindorge 17th ed. (Paris: Librairie Hachette et Cie., 1919), p. 151-155.

⁶⁴A discussion of bourgeois practices in attending the theater will follow.

meanings; the attitudes of the individuals, their bearing and placement in the loge in a specific theater; and this illustrative-parallel allusion to Taine's passage which had just been republished, along with apparently attending the same opera, carry more meaning than just a simple adaptation from Manet's sketch. Eva takes a simple idea and expands it into a complex situation, as complex as some of Manet's paintings.

I mentioned some of the still-life elements without explaining the possible significance of them. It is appropriate to do so here. Opera glasses are both a common feature of attending the theater and one that can contain symbolic significance, a symbol of sight or lack thereof depending on the total context of the work. The use, or lack of use, of this device in scenes of the theater can signify many things, some of which have been discussed already by scholars, such as Herbert and Garb. Certainly members of the audience employ them to view stage action, but they also use them to observe other theater-goers. In Eva's painting, Jeanne looks from her loge to the opposite side of the theater where Eva is. But, her opera glasses are held in her hand, not up to her eyes. However, typical of Eva's employment of gestures, it seems as though Jeanne has been or is going to use them; they do not rest idly in her hand against the railing as Nini's glasses do in Renoir's La Loge (1874; Pl. CXLIX). While Jeanne is not

actively using them, neither are they just a prop. The glasses are larger in comparison to Renoir's, and more elegant than the one seen in Cassatt's A Woman in Black at the Opera (1879; Pl. CL), thus making them more emphatic. Eva portrays a classical moment using the glasses, a moment of suspended activity, such as discussed early concerning Jeanne's holding of the teacup in Le Thé (Pl. II).⁶⁵ She controls the moment through Jeanne's temporary inactivity with them. She does not need them to see her sister, Eva, across from her, nor it seems, to see us there.

Symbolic meaning can be seen in the type of flowers seen in this work. Jeanne wears two pink roses, one intertwined in her coiffure, the other attached to her waist and rising up to the low neckline of her dress. There is a pink rose in the center of the bouquet of violets to her right, as it lies on the railing. During the nineteenth century, as well as in preceeding years, especially in France, each flower carried some kind of symbolic connotation. Zola details them as such in a scene in his novel Nana (1879). According to a typical contemporary book, compiling flower language and meanings from various places and eras, the pink rose symbolizes "our love is perfect happiness."⁶⁶ Certainly, this is the dream of an

⁶⁵See page 207.

⁶⁶Ernst Lehner and Johanna Lehner, Folklore and Symbolism of Flowers, Plants and Trees (New York: Tudor Publishing Company, 1960), p. 124.

adolescent girl as she moves into womanhood. The particular type of rose appearing in these paintings seems to be the Moss rose, which adds dimension to the meaning of the pink rose, "pleasure without alloy," when open, and "confession," when in bud.⁶⁷ First discovered as an anomaly in Holland, England and France during the early eighteenth century, it became very popular soon thereafter.⁶⁸

The violet carries a number of meanings which seem to suit the occasion. "Un pot de violettes envoyé à une jeune fille, par un garçon, indique qu'elle est bien aimée. C'est une déclaration en règle."⁶⁹ Thoughts of young men and life, love and happiness, foster adolescent daydreaming tinged with melancholy. As well, violets are indicative of modesty and simplicity, and consistent with Eva's portrayal of her sister. It is the flower of the month of March on the zodiacal calendar. Violets are considered as a gift for good luck to women. They are the flower of Io⁷⁰ in Greek

⁶⁷H. G. Adams, The Floral Forget Me Not, a Gift for All Seasons Supplement (Philadelphia: Henry F. Anners, 1856), p. 26.

⁶⁸Steve Coggiatti, Simon and Schuster's Guide to Roses (New York: Simon and Schuster Inc., 1986), pp. 13-14.

⁶⁹Eugène Rolland, Flore populaire ou Histoire naturelle des plantes dans leurs rapports avec la linguistique et le folklore 1 (Paris: Éditions G.-P. Maisonneuve et Larose, 1967), p. 169.

⁷⁰Io was turned into a heifer by Zeus to disguise her from Hera. The violet was created for her food.

mythology.⁷¹ From another contemporary book on flower language, "it has been ingeniously given as a device to an amiable and witty lady of a timid and reserved disposition, surrounded with the motto--*Il me faut chercher*--I must be sought after."⁷² Interestingly, it was also the emblem of the French Bonapartists,⁷³ and the Gonzalèses had been affiliated with Napoléon I through Eva and Jeanne's grandfather who was an army doctor.

One or the other of these two flowers, the pink rose and the violet, are present in four works featuring Jeanne, Le Thé (1868; Pl. II), Portrait de Mlle J.G. (1869-1870; Pl. VIII), L'Indolence (1871-1872; Pl. I) and Le Réveil (1877-1878; Pl. LXVI). In Une Loge, they are present together. Their symbolic meanings do seem to apply to Jeanne and relate to Eva's understanding of her sister through her maturing through adolescence to adulthood and her portrayal of this in her major works. The inclusion of still-life elements with symbolic content can be found in Manet's work as well, such as in Olympia.⁷⁴

With Une Loge aux Italiens, though, Eva is beginning to move away from the female subject typology found in her

⁷¹Lehner and Lehner, p. 127.

⁷²Waterman, p. 216. Italics are hers.

⁷³Lehner and Lehner, p. 127.

⁷⁴For a discussion on these elements see Margaret Seibert's dissertation.

earlier works reflecting Chaplin and Stevens influence. She will become more consistent in her iconic content, just as she seems to be doing in her style. At this point, she is beginning to form her iconography, centering around her sister. But, it is not her final, mature method of operation.

Two other small items appear to provide additional insight; they, too, are consistent with Jeanne's personality as presented in other works by Eva. On the little finger of his left hand, Henri Guérard wears a ring. This is the same kind of ring Jeanne was wearing, on the same finger in Le Thé (Pl. II), and will be wearing on her left ring finger in Le Petit lever (1876; Pl. XVI). There does not appear to be a ring on Jeanne's left hand in this painting; and, her right hand is properly gloved. There is no stone set in the ring and it is typical of friendship rings exchanged among close friends; worn on the little finger.

She is wearing a black choker with a large drop pearl attached. Pearls have long been associated with Venus the goddess of love and beauty, and, now, also with Manet's Olympia (Salon, 1865; Pl. LXXXIX) as a modern artistic interpretation of Venus.⁷⁵ However, the association can not be taken too literally here. Rather, it may reflect Jeanne's dreams and aspirations for her own love.

⁷⁵See Seibert's dissertation for further discussion of the symbolism of pearls, Olympia and Venus.

In order to understand the content of Eva's painting, in its complex implications and seemingly contradictory relevance to their biographies, it is necessary to examine the customary etiquette and social significance of attending a performance. Reasons for just when, why and who attended various performances differed between the classes and the sexes. There were forty-one performances in theaters daily in Paris and seventeen performances in the theaters on the periphery of the city.⁷⁶ Between 1871 and 1877, the bourgeois theatergoer normally chose one specific theater to habituate. He "was conscious of the fact that he was going to 'his' theater, a theater which contained spatial, actional and gestural terms which proclaimed the validity of his perception of society."⁷⁷ During this period, approximately 20,000 theatergoers attended performances "with a core group of upper class devotées of the theater which totaled five to seven thousand."⁷⁸ However, starting in the 1870s, as I alluded to previously, the number of middle and haute-bourgeois going to performances other than

⁷⁶Louis Girard, Nouvelle histoire de Paris: La Deuxième république et le second empire, 1848-1870 (Paris: Diffusion Hachette, 1981), p. 252.

⁷⁷Michael Hays, The Public and the Performance: Essays in the History of French and German Theater 1871-1900 (Ann Arbor Michign: U. M. I. Research Press, 1981), p. 9. Internal quotation marks are his.

⁷⁸Ibid. These statistics come from E. Noël and E. Stoullig eds., Les Annals du théâtre IX (Paris, 1884), pp. iv, vii.

premieres declined so that by 1884 "the public of the premieres was all that was left of the old bourgeois audience."⁷⁹

This last insight is important in specifically determining what event Eva portrayed in her painting. Since she is portraying her younger sister, with Henri in an expensive loge at the theater, we most likely should assume that they have come to see a premiere performance. Earlier in this essay on the circumstances of Une Loge, I focused on the schedule of operas performed and by which company, the Opéra or the Théâtre-Italien. This was done to determine which performance Jeanne, Henri and Eva, as witness, would have been attending.

Within the time frame for creating her painting, three operas were premiered at the Salle Ventadour, Don Juan presented by the Opéra on January 19, 1874, and Le Astuzie Femminili on February 5, 1874 and La Cenerentola on February 10, 1874 performed by the Théâtre-Italien. Certainly, the theme of Don Juan would most likely not have been considered suitable for an unmarried bourgeois woman to view in the unchaperoned company of a young man. Whether or not this is a factor, it is unlikely that this is the premiere they are attending in Eva's painting, as the title refers to the place as the Italiens, lending import to one of the latter

⁷⁹Ibid.

premieres. In any case, the premiere of an opera was not the sole reason for attending the theater.

Impressionists' interest in depicting various persons attending the theater and the formulas employed in those renderings will be briefly commented upon later. But what was not taken into account by writers concerned with this topic, particularly in Garb's essay, was that the upper class went there not just to see but, to be seen. Both were a well acknowledged component of society's attendance. If one is examining issues of looking and of how we look, through different social and sexual eyes, then, we also must take into account the total cultural environment, in this case the theater and its audience. In his text on the theater of this period, Michael Hays elucidated this aspect. He states

The function of this theater, then, was not merely to provide a 'fête,' a celebration of the wealth, the culture and finally the power of the bourgeoisie. It was a place where this group could observe itself in the process of proclaiming its social and aesthetic perspective for itself and others.⁸⁰

In the entrance to the theater, in the hallways and stairways "before entering the theater proper, the bourgeoisie staged a model performance for itself and for the wonderment of the lower classes--those members of the public not 'priveledged'[sic] by fortune."⁸¹ Garnier's new

⁸⁰Ibid., p. 5. Internal quotation marks are his.

⁸¹Ibid. Internal quotations are his.

Opéra was to become a place where "'one can study at leisure all the physiognomies of the spectators, the brilliance of their dress, the sparkle of their jewelry,... the crowd.' It will be a place where one 'observes and senses oneself observed.'⁸²

There were strict rules of etiquette governing appropriate dress for attending the theater; even, for where to sit. In discussing customs and fashions in nineteenth century Paris, Valerie Steele stated that

Because the theatre was still regarded as slightly sinful, many young women simply did not attend until after they married, so that their 'innocence' would not be compromised.... When young and unmarried women did go to the theatre, their clothing differed significantly from that of the fashionable matron....⁸³

This statement also reinforces the oddness of Eva's portrayal of Henri Guérard with Jeanne at the theater, as Jeanne was not married, and Henri, not a family member, though Eva, and we, in a sense, are chaperones. In addition to what was appropriate custom and dress, sitting in an expensive loge also indicated class level and, the desire to be seen in a certain manner. This undoubtedly is the case in Eva's portrayal of her sister and Henri Guérard.

Jeanne clearly looks directly across at the viewer, Eva even leans her forward to bring her closer to the viewer and

⁸²Ibid. He quotes from Charles Garnier, Le Théâtre (Paris, 1871), p. 147. Internal quotation marks are his.

⁸³Steele, p. 157. Internal quotation marks are hers.

put her into the light. She is looking at Eva across the way, who between acts may have come to the opposing loge to make notes of the scene for her painting. Unlike Tamar Garb, I do not believe that Henri is looking at Jeanne.⁸⁴ He leans forward and faces her but, instead, the gaze is not on her, but toward the stage. In addition, Garb makes no mention of whom Eva was portraying in her painting, which alters the meaning.

Unlike Renoir, who used a model in his La Loge (1874: Pl. CXLIX), Eva portrays her sister. She is a respectable bourgeois woman; seated next to the man who became first her sister's husband and, later, her own. What makes this work very different from Renoir's painting, aside from the variations in style and handling of the brush, is the class and attitude of the models. Yes, Jeanne does look at the viewer, but her expression is quiet, calm, and slightly wistful, rather than the bolder, more direct gaze of Nini. It is Eva's observation and perception of her sister that we see.

I feel that Tamar Garb's comment concerning Nini's "availability to be looked at; this availability is in part consequent upon the unfocused, undirected looking of her

⁸⁴Francis Frascina, et al., Modernity and Modernism: French Painting in the Nineteenth Century (Yale: Yale University Press in association with The Open University, 1993), p. 260.

eyes"⁸⁵ is too harsh. She does appear to be aware of our scrutiny; perhaps, even invites it. In fact, this seems to be the case for both models. Of course, one of the reasons for going to the theater was to look, for both men and women, though for different reasons. Valerie Steele in her examination of Paris fashion and behavior indicates

not only was there a cult of stage costume, the audience itself was on display. As one of the most important forms of entertainment for people of all classes and nations, the theatre was featured as the setting of innumerable novels, paintings, and fashion plates.... People did not only go⁸⁶ to the theatre to see the performances on stage.

She also remarks that

Parisians did not hesitate to come late or leave early if they had other engagements that evening. Indeed such behavior rather raised the individual's status. Visiting from box to box, there to chat with friends, was also completely acceptable. It was, in fact, almost unfashionable to pay much attention to the show.... Of course, the highest elite sat in the four proscenium boxes.⁸⁷

Jeanne and Henri are in one such loge.

The question I wanted to raise here, then, concerns this idea of seeing and being seen, and what meaning it might hold for Jeanne and Henri in Eva's portrayal. Obviously, Renoir's and Eva's works have some similarities in meaning, the woman looking and being looked at, and the man whose attention is not focused on her but, supposedly on

⁸⁵Ibid., p. 225.

⁸⁶Steele, p. 154.

⁸⁷Ibid., p. 156.

the stage. However, we must take into account the individuals portrayed, particularly, in the case of the female participants because they come from different classes and carry different messages. Eva is portraying her own, as well as Jeanne's experience at the theater and of being seen in public. For Jeanne, it appears to be a place full of dreams and beauty. Her wistful gaze belies her inner desires. But she is not overt in her emotions, nor does she seem aware of the possibility of others' gazes. Henri, on the other hand, actively looks away, fulfilling his role as protector by remaining with her while Eva goes around to the other side to sketch them. He does this by standing beside Jeanne and placing his arm on the chair's back behind her.

Nineteenth-century scenes, outside those of the French Realists and Impressionists, often depicted the play or ballet taking place on stage; sometimes a few members of the audience are shown on the periphery. Adolf von Menzel's Memories of the Théâtre Gymnase (1856; Pl. CLI) is a prime example of this type. Even though German, he traveled to Paris and was influenced by the French Realists. His composition consists of the stage setting with a scene from a play, a view of the orchestra pit, the front rows of the audience and theater box seats. One looks into the scene as if from a theater box, making the scene the experience of the artist, as well as, the viewer's. With Eva's depiction, we have a triple experience; that of Jeanne, Eva witnessing

the event, and our own as we look at Jeanne and Henri across from us.

During the 1870s, other artists began to depict the theater-goer and his or her experience, rather than, focusing strictly on the theatrical performance. Two paintings, both dated 1874, set the trend for an interest in this particular subject. Pierre Auguste Renoir's La Loge (1874; Pl. CXLIX) has been examined and appraised at length as an exemplar of Impressionism, Eva's Une Loge aux Italiens has rarely been discussed at all. Both were exhibited in 1874, though which artist was the initiator of this focus is unknown, nor do we know whether or not they knew of each others' work at this time. While the focus in each is on the central female figure, Renoir and Eva present their subjects from different angles and through different eyes, painting them in differing styles.

Renoir's painting portrays his brother and the model, Nini. Holding opera glasses in her hand, a closed fan in her lap, facing us, Nini gazes directly us. Edmond Renoir sits behind and to her left. He holds a pair of glasses up to his eyes and gazes up to our left. The scene is viewed from above at an acute angle. La Loge is considered as one of Renoir's finest works and was most often described in terms of style, sometimes excluding other components. For instance,

The anecdotal interest of the painting is, however, less important than its pictorial

qualities.... [H]ere the contrast with the rendering of the dress and the flowers gives them more detail, but everything is subordinated to the overall effect.⁸⁸

While there are some similarities between Eva and Renoir's paintings, the half-length depiction of a man and woman together in a loge, the woman's gaze creating eye-contact with the viewer and the outward gaze of the man, there are many differences. Nini and Jeanne are two very different people and each artist is portraying a very different set of social circumstances. Renoir paints his model, a woman from the lower class, who aspired to become an actress; Eva, her sister, a respectable middle bourgeois young woman, at an outing to the theater. Her painting continues the narrative of her sister's life and relationships; Renoir's depiction is not part of a continuing narrative. Quite likely, Nini was known to the public; her social status understood. What her relationship with the artist's brother, Edmond, was has not been investigated.

On the otherhand, Eva clearly indicates Jeanne's social standing, by dress and convention. Though the title of the painting does not indicate the names of those portrayed, Henri, in particular, was well-known publically. Certainly, Renoir's portrayal of Nini at the theater was a means of exhibiting his skill, presenting her in the best

⁸⁸Michael Raeburn, ed., Renoir (Arts Council of Great Britain, 1985), p. 203.

circumstances. However, if Nini is positioned in the front of the loge in order to display her as Edmond's prize, then, there is a conflict with social mores, as she is not a "proper" young woman, as Jeanne is and as Eva portrayed her.

The other major difference in these two works concerns their styles. As noted in chapter III, Eva worked Une Loge aux Italiens in her adaptation of Manet's "Spanish style." Renoir created his image with a sketchier brushwork characteristic of his style during this period. To achieve this surface effect, his colors are more intense and, to gain sketchiness, more broken into small highly saturated patches and strokes. As already noted, Eva employed broader areas of color and, with the exception of Jeanne's dress, these hues tend to be more muted and softened.

In Une Loge aux Italiens (Pl. XIV), Eva employed an approach in depicting her sister that Manet had adopted for Victorine Meurent in his series on her life taking a traditional subject and contemporizing it, making it relevant to its own time, experiences and circumstances. For Eva, it is a theater scene. She also painted in a manner derived from Manet's "Spanish" style of the 1860s, similar to his many paintings of Victorine, but more delicately, less robustly. Like Manet, she chose something she had seen and placed it in its specific location. However, instead of using a model and one who was infamous at that, she depicted a contemporary bourgeois activity,

appropriate for herself or her sister, one out of her own experience.

Le Petit lever (oil, 1875-1876; Pl. XVI)

This is the third work in which Eva featured her sister as the subject of a toilette with mirror, as she did with La Psyché (1865-1869; Pl. CXXIV) and La Nichée (1874; Pl. XV). She exhibited it in the Salon, 1876. While the models for this painting have not been identified elsewhere, they are, in fact, Eva's sister, Jeanne, seated in front of the small table and mirror, and their mother, Marie-Céline Gonzalès.⁸⁹ Jeanne's face is reflected in the mirror, the same one seen in La Nichée. Behind the mirror lies a single flower, a light pink rose (lighter and different than those seen in Le Thé, Pl. II). In the green-edged box on the lower left corner of the painting is a collection of white, red and pink roses. In this group, the lighter pink rose is most likely the moss rose signifying "pleasure without alloy" in its fullness of bloom. Red roses signal "beauty and prosperity," while white ones are indicative of "silence."⁹⁰

Jeanne is wearing a white lace peignoir and looks at herself in the mirror while braiding one length of her hair.

⁸⁹This identification is based on my visual analysis and comparison with portraits of the individuals.

⁹⁰Adams, supplement, pp. 26, 29 and 35.

Their mother stands next to her and also appears to be braiding and arranging Jeanne's hair. Leaving one's hair unbound, long and flowing was traditionally associated with erotic connotations,⁹¹ therefore, the arranging and controlling of Jeanne's hair might reflect the control of her youthful passions. Their mother is wearing a typical afternoon dress in tones of grey and black, with a white blouse underneath. Behind her is a portion of a canopied bed, dimly seen, possibly a hinting at Jeanne's desires for her own love. Of course what Eva is depicting in this toilette was a daily ritual in both her and Jeanne's life, but the inclusion of the varied elements within the painting alluding to symbolic associations seems deliberate on Eva's part.

These three paintings, La Psyché (Pl. CXXIV), La Nichée (Pl. XV) and Le Petit lever, typify the toilette theme of the Impressionists. Eva created both works in Manet's Spanish style that she had adopted in the early 1870s, exemplified through volumetric forms and light figures set against a dark ground. Berthe Morisot and Mary Cassatt created several works with this subject as has already been discussed in connection with Eva's La Psyché and La Nichée. However, other Impressionists dealt with women fixing their hair during the toilette including Federico Zandomenighi and

⁹¹Valerie Steele, Fashion and Eroticism: Ideals of Feminine Beauty from the Victorian Era to the Jazz Age (New York: Oxford University Press, 1985), p. 119.

Edgar Degas, but their approaches differ from each other and from Eva's.

An example of the popularity of this subject for the Impressionists, and one of the closest in meaning and composition to Eva's work, is Federico Zandomenighi's Mère et Fille (1879; Pl. CLII). In this painting the young woman, who is seen almost in profile, sits in the lower half of the painting. She holds a small, round hand mirror in her left hand and hold her right hand up to her hair. Behind her stands an older woman, finishing the coiffure with the insertion of a comb. Once again we are set in a bourgeois interior, the young woman wearing a white peignoir as she gets ready for the day. Neither the older nor the younger woman is especially attractive or dressed in opulent finery. What draws one's attention to this painting is the wealth of color variations and the quality of the light. According to Charles S. Moffett, the models of this painting "are probably the artist's mother, Anna, and his sister, Antonietta, who visited the artist in Paris during this period."⁹²

One of the reasons I included this last work in this study was that it is one of the few in which the models for the toilette scene are related to the artist. Neither

⁹²Charles F. Moffett, "The Fifth Exhibition 1880: Disarray and Disappointment," The New Painting: Impressionism, 1874-1886 (Geneva, Switzerland: Richard Burton S.A., 1986), p. 333.

Berthe Morisot nor Mary Cassatt used mother or sisters for this type of subject during this period.⁹³ Nor were the models of Manet's or Degas' works of this kind closely related to them. Choosing to use a member of one's own family, as Zandomenighi or Eva Gonzalès did, adds an element of intimacy to this appropriate bourgeois ritual. In addition, we have in the paintings of these two artists an examination of the relationship of mother and daughter to each other, with Eva's predating Zandomenighi's.

Moffett's catalogue description of Zandomenighi's painting includes a translated critique given by Joris-Karl Huysmans from L'Art moderne, 1883. Huysmans sums up the critical attitude toward this genre in his statement,

One of [Zandomenighi's pictures], called Mère et Fille, shows an old mamma, looking like a nice old housewife, doing the hair of her daughter who sits before a window in her dressing gown. The daughter turns to look at herself in a mirror with a typically feminine movement, well-captured by the artist.⁹⁴

The same can not be said of Eva's painting. Her mother does not appear as a "nice old housewife," simply there to wait on her daughter, nor to contrast youth with age. The mood is much more intimate, both melancholy and serene, with a hint of hidden secrets in the placement of the flowers. Their possible meanings lie in the thoughts shared between

⁹³Berthe Morisot never did so and Mary Cassatt did not employ them until a later date.

⁹⁴Joris-Karl Huysmans, L'Art moderne, 1883, quoted in Moffett, The New Painting: Impressionism 1874-1886, p. 333.

sisters concerning the intimacies of love and relationships. Jeanne and Eva's family circle is now broadening to include Henri as an intimate member. This will lead to a shift of intimacy in Eva's final major painting.

During the second half of the century scenes of "women's" occupations became popular material for women artists. "Maternity, love and marriage, religion, death.... and illness as well as the ordinary everyday occupations of women, were recurrent subjects in the work of women artists."⁹⁵ The toilette could well be considered one of the daily occupations of the middle class woman. By looking at contemporary sources the imagery of the toilette gains broader meaning.

Anne Higonnet referred to some of these sources in her recent text on Berthe Morisot and it is worthwhile to examine them in the context of Eva's work as well. Some of the texts and pictures of toilette scene emphasized

that it is the sight of a woman at her toilette which is erotic, and explain that a woman's exposure to a male gaze at that moment designated her as his actual or potential sexual possession.⁹⁶

Higonnet quotes the following passage from contemporary literature, "A young woman who respects herself must never receive [reçevoir] anyone but her husband at her toilette... She who receives any other man at that moment obviously has

⁹⁵Yeldham, p. 232.

⁹⁶Higonnet, p. 161.

nothing left to refuse him."⁹⁷ However, in painting her sister, someone she knew intimately, Eva provides the public with a complete view, one that is her own experience as well, rather than just a partial or incomplete one. She portrays her sensitively, showing the changes taking place in her life and relationships, and we see it through Eva's eyes, not through a male gaze. It is a female moment and part of her objective contribution to the subject.

The relationship of the woman at her toilette to the male gaze and to creativity was explored by Higonnet. She states

This moment at which a woman becomes so vulnerable to a masculine sexual gaze is also the moment of most intimate feminine creativity.... The toilette enhances and disciplines nature with the secrets of its sanctuary, its atonement for sins, and the formulas of science. There a woman designs and implements the feminine appearances on which depend both self-esteem and social judgment.⁹⁸

She believes that for painters of the toilette theme, the concept of sexuality and a male gaze can not be evaded. I do not think that Eva was primarily concerned with this aspect in her portrayal of Jeanne and their mother. But she does depict the aspect of creativity in Jeanne, linked to the toilette and to social custom in a sensitive manner.

⁹⁷Vicomte de Bournon-Ginestoux, Les Jeunes femmes, ou, les séductions de la nature et de l'art (Paris: Blanchard, 1856), pp. 109-110. Quoted in Higonnet, p. 161.

⁹⁸Higonnet, p. 162.

Indeed, there is a hint of sensuality and exposure found in Morisot's and Cassatt's images of the toilette. Again, they are women painting women and their approach is different from that of a man painting the same image. Some of their figures are really only seen reflected in the mirror, as in Cassatt's print, The Coiffure (Pl. CXLVII), where the model is seen nude more fully in the mirror image than in the figure. Morisot's subject is sensually appealing in the whirl of color in whites and the slip of fabric off of the shoulder as in her La Psyché (Pl. CXXVIII). Neither of these are as blatantly aware of the sexuality of the female figure and the voyeuristic treatment as seen in Manet's Nana (Pl. XCI), which is an entirely different interpretation.⁹⁹

But can this be said of Eva's paintings of this subject? Certainly, there is no overt sensuality displayed in the three works included in this category, La Psyché, La Nichée and Le Petit lever. In the first the young girl, Jeanne, is fully dressed and looking at herself full length in a mirror. The attention is drawn away from the figure of Jeanne in La Nichée (Pl. XV) by her own gaze, down toward the basket of puppies. While she is wearing a pink peignoir and at her dressing table, she is not engaged in the activities of the toilette. Both mother and daughter appear

⁹⁹Further discussion of this aspect can be found in Higonnet's Berthe Morisot's Images of Women.

in Le Petit lever (Pl. XVI), where Jeanne is engaged in the act of looking at herself while her mother is fixing her hair. This final work seems more about the intimate relationship between the two of them, than about how the viewer looks at them, though, in terms of etiquette, displaying her sister, a young unmarried bourgeoisie, before the public in such intimate terms would be considered inappropriate in actuality. But, Eva does nothing untoward in depicting her sister. It is a bourgeois setting and situation appropriately displayed.

Le Sommeil and Le Réveil (oil, 1877-1878; Pls. CLIII and LXVI)

Two other paintings by Gonzalès employ similar subjects. They were not exhibited during Eva's lifetime and contain a more private subject than she had previously attempted. Both Le Sommeil (1877-1878; Pl. CLIII) and Le Réveil (1877-1878; Pl. LXVI) show Jeanne lying in bed in an early morning light. Concerning the former, Octave Mirbeau commented, after viewing them in the 1885 retrospective

Rien de joli, de sentiment et d'exécution comme le *Sommeil*. La femme est couchée, les cheveux bruns dénoués, la poitrine et les bras sortent des draps blancs dans un mouvement charmant; les plis chastes accusent la ligne des hanches et les ondulations du corps. Cette étude est tout à fait exquise dans sa simplicité et son intimité. Le ton est d'une justesse et d'un charme parfaits, et les

valeurs des draps et de la chair absolument exactes.¹⁰⁰

La Réveil and Le Sommeil were first shown in public at this exhibition held in the salons of La Vie Moderne. Eva herself never exhibited them, as was her customary practice with other works featuring Jeanne. These would certainly, in the minds of subject and artist, have violated propriety and privacy. They were perhaps necessary as Eva explored the range of Realist and Impressionist typologies. They are almost exactly the same size, with the former being a half centimeter taller. There are differences in the application of paint, the props and degree of finish as well as the moment captured, which affects the mood evoked.

In Le Sommeil, Jeanne is sleeping on her stomach with her left hand under her head. Next to the head of the bed is a chair with gauze scarf draped over the back and a pink and white striped fabric laid across the seat. Much of the right side of the canvas has not been painted with more than cursory strokes. The figure seems to emerge out of the surrounding environment, only becoming substantial at the head of the bed on the left side of the painting. The shades of white are predominantly cool in tone, as is the coloration of the pink flesh. Eva creates a cool early morning light furnishing the ambience for this work. Jeanne

¹⁰⁰Octave Mirbeau, "Eva Gonzalès," La France (17 janvier 1885), p. 2. Italics are his.

is asleep and the whole mood of the painting is of that quiet, relaxed, gentle moment before awareness.

The mood of Le Sommeil diverges from that found in Le Réveil, where Jeanne has just awakened. Too, Jeanne is more clearly defined in Le Réveil than in Le Sommeil. Not only can the title for the former painting indicate the state of awakening but also metaphorically of disillusionment, which may give added meaning to the work. Marianne Delafond, in the 1993 exposition catalog of works by Cassatt, Gonzalès, and Morisot, called Le Réveil "une délicate et subtile suite de variations sur des tons blancs."¹⁰¹ There are also new props in this painting which did not exist in Le Sommeil. Instead of a chair by the bed, there is an intricately crafted table with a bouquet of violets and a pink covered album of paper.

As a final note to these two paintings, Le Sommeil and Le Réveil, there has been a tendency in literature to put them into the category of the reclining female form, a favorite theme in painting from the Renaissance on. Tamar Garb rightly pointed out that "none of the overt erotic connotations of the theme, so often emphasized by contemporary artists, is here explored."¹⁰² In fact, a sense of innocence and purity is emphasized through the

¹⁰¹Marianne Delafond, in Les Femmes impressionistes: Mary Cassatt, Eva Gonzalès, Berthe Morisot (Paris: Musée Marmottan et Bibliothèque des Arts, 1993), p. 141.

¹⁰²Garb, p. 50.

white on white tones, clarity of light, and Jeanne's gentle, tender, contemplative gaze. While her figure is not entirely hidden from our gaze, her arm crosses naturally in front of her chest and she does not confront the viewer. These two paintings do contain a bourgeois sensuality appropriate to Jeanne's class, and she is identifiable, not a paid model or a courtesan.

Anne Higonnet examined this issue of the reclining female form on a sofa or couch in nineteenth century painting in the context of Berthe Morisot's paintings on this theme begun in the mid 1870s. The general, historical interpretation of this theme as it seen in Titian's Venus of Urbino (1538; Pl. CLIV), Velasquez' Rokeby Venus (1650; Pl. CXXIX), Goya's Maja desnuda or Maja vestida (ca. 1800; Pls. CLV and CLVI), Ingres' Grande odalisque (1814; Pl. CLVII) or Manet's Olympia (1863; Pl. LXXXIX), was of a woman who invited sexual attention from the spectator, knowingly or unknowingly. Higonnet maintains that Morisot attempted to create a similar intimate, even erotic interpretation of the woman at her toilette or reclining on a sofa, but does not accomplish it. In Morisot's Portrait of Marie Hubbard (1874; Pl. CLVIII), where her close friend is wearing a peignoir and reclining on a couch, "our attention has been diverted to the much more realistically painted face..."¹⁰³ rather than to the body and its sensual beauty. She "turned

¹⁰³Higonnet, p. 161.

eroticism into an empty spectacle by refusing to provide the sexual content a viewer would expect."¹⁰⁴ In this second statement, Higonnet has contradicted her earlier statements in maintaining that Morisot was trying to create an image of sensual beauty.

Eva's painting of her sister awakening alludes to a similar visual interpretation and identification as she explores Realist typologies. However, Eva's intention was not to portray her sister as a "goddess," but in a natural setting and circumstances. Jeanne may have become a symbol of love awakening from adolescence, but as the work was never exhibited by Eva (it was, most likely, never intended to be seen outside the family and close artistic circle), she is not meant to be viewed as a traditional, made contemporary, "goddess of beauty" in the academic and worldly sense.

Au Bord de la mer (Honfleur) (pastel, 1881; Pl. XXIV)

Eva created only one other major work in a genre aspect depicting Jeanne, which was exhibited before her own death in 1883. Au Bord de la mer (Honfleur) portrays Jeanne leaning out of a window. The view is the harbour at Honfleur where Eva, Henri and Jeanne vacationed during the summer of 1880.¹⁰⁵ Jeanne is seen from behind and her face

¹⁰⁴Ibid., p. 160.

¹⁰⁵Sainsaulieu and de Mons, p. 19.

is almost hidden from the viewer. On the table inside the room, in front of her, is a copy of the newspaper, Gil Blas. Jeanne appears not to be looking at the harbour itself, but rather at something below her in the garden, which is obscured from the viewer. She holds an open fan in her right hand, which she has probably been using for practical purposes to cool herself.

Au Bord de la mer (Honfleur) was exhibited in the 1882 Salon where it was critiqued by Henri Havard, in Le Siècle

Il y a aussi des recherches très marquées de "plein air" dans le *Au bord de la mer* de Mlle Eva Gonzalès, et même de "plein air" teinté d'impressionisme. On n'est pas pour rien élève de M. Manet. Disons vite toutefois que le goût très délicat de la jeune et gracieuse artiste la met en garde contre les écarts condamnables auxquels s'abandonnent, hélas! nombre de ses coreligionnaires et amis. Son pastel de cette année, qui représente une jeune fille vue de dos, appuyée sur le rebord d'une fenêtre et considérant l'Océan, a droit à une mention toute spéciale, à cause de la finesse de ton et de l'harmonie contenue qui le distinguent.¹⁰⁶

In describing this pastel as Impressionist in its attempt to capture the light and atmosphere of its locale, Havard demonstrates that, within this work, Eva was continuing to alter her style from the darkened Manet-influenced setting and more volumetric forms, as in Le Petit lever (Pl. XVI) for example, to one with looser, less blended strokes of light-informed color, reflected in Manet's work of the 1870s

¹⁰⁶Henri Havard, "Le Salon de 1882: Pastels et fusains," Le Siècle (14 juin 1882), p. 1. Internal quotation marks are his.

and in Degas' pastels of this period as well. Eva's rural subject is reminiscent of Gustave Caillebotte's urban views of figures at the window looking out as seen in The Man at the Window (Pl. LXXIII) or Interior, Woman at the Window (Pl. LXXIV). Eva's is her mature style.

Eva's contemporaries also portrayed friends and family members in settings like this one while on vacation. In Interior at Arcachon (1871; Pl. CLIX), Manet depicted his wife, Suzanne, and Léon Leenhoff inside the house they had rented at Arcachon in March, 1871. They are sitting on either side of a dining table in front of a window with a view of the ocean. Each seems absorbed in their occupation, whether it is writing or reading, or lost in contemplation, unlike the image that Eva would give Jeanne in Au Bord de la mer (Honfleur). In her painting, Jeanne actively looks out of the window at something.

Berthe Morisot also painted images from her vacations. In Eugène Manet on the Isle of Wight (1875; Pl. CLX), she portrayed her husband seated in front of a window, looking out on the passersby and the harbor. The painting was conceived during their first summer as newlyweds and appears to be the first picture of hers for which he posed. Like Eva's painting the view is regarded from inside the room, with main protagonist seen from either the side or the back, actively looking outside. Morisot's painting is, like Eva's

pastel, a study in light and color, and Eva could well have been inspired by it.

La Promenade à âne (oil, 1882; Pl. LX)

This was Eva's last major painting. Unfinished before her death, it was never exhibited during her lifetime. In it, she portrays a woman seated sidesaddle on a donkey with a man standing next to her. The male figure is her husband, Henri Guérard, who stands behind the donkey and leans against the saddle and neck of the animal while looking up at the woman. Present-day catalogs assume the woman to be Jeanne, first identified as such in an exhibition catalog in 1979.¹⁰⁷ I take issue with this identification.

Eva's style has evolved toward maturity. Both Manet and Degas inspired her to this. The process of how this was achieved stylistically was discussed in chapter III. To more extensively recapitulate, now, her brushstrokes have loosened considerably. While her palette primarily contains earth tones, it has brightened as a result of her direct observation of natural light. This is apparent even though the work has not been completed; evidence of this is seen in the unprimed areas around the edges of the canvas and, in some cases, in the interior of the work. The most completed portion, that of the woman's head and torso, contain the

¹⁰⁷"A Month in London," Exhibition leaflet for the National Gallery of London, August, 1979.

most telling evidence that Eva responded to the effects of natural light on the figure. The painting itself is a rather large one in Eva's oeuvre, (32 x 39½"). Apparently, she intended it for the Salon.

As I stated at the beginning of this chapter, I do not believe that the woman riding the donkey was posed for by Jeanne. By examining photographs showing both Jeanne and Eva, and comparing them with the woman seen in La Promenade à âne (composite reproduction; Pl. CLXI), several discrepancies become apparent between the appearance of Jeanne in the photographs and the "so-called" Jeanne of the painting. Jeanne's chin is narrower and more pointed; her lips, slightly thinner; eyes, narrower, with less prominent lids; and, her nose is down-turned slightly. In the photograph, it is Eva who resembles the woman of La Promenade à âne much more closely. Eva's chin is more rounded and fuller; lips, slightly thicker; eyes, rounder and heavy-lidded; and, her nose turns up slightly at the end. Apparently, Eva painted a self-portrait here. If this is true, this is a unique work. It is the first, and only, major genre painting in which she has not used Jeanne as her model. Appropriately, she now portrays herself with her husband. The shift seems to have begun in Une Loge, causing confusion in the contextual reading of its poses, directions of gaze and imagery.

Riding in the Bois de Boulogne, going to visit the racetrack at Longchamps, or even at Chantilly, was not unusual for the bourgeois. However, the most common practice for a young woman was to ride in a carriage and, for a respectable woman, not to mingle in a crowd. Horseback riding was already popular at the time of the July Monarchy and became more so in the 1870s, "when women began to be permitted to ride unchaperoned."¹⁰⁸ A number of artists depicted scenes of this subject, including Manet, Renoir and Abbema. Eva's painting has been closely associated with Manet's portrait of The Painter Guillaudin on Horseback (1870; Pl. CLXII) because of a similarity in technique. From the 1979 London exhibition leaflet on Eva's painting, "The same type of outdoor scenes with the foliage sketchy and unfinished can be found in Manet's equestrian portraits of the 1870s."¹⁰⁹

Another aspect indicative of Eva's close association with Manet's change in style during this era and with his compositional practice is pointed out in this same leaflet,

It is very much a summer picture, redolent of the heat and haze of the French countryside. She (Jeanne) gazes out of the picture with languid heavy-lidded eyes; the scarlet cherries gleaming on her straw hat provide the strongest colour amongst the predominant dusty green, greys and blues.... Many of Manet's own pictures show one person absorbed in gazing at another who is

¹⁰⁸Steele, Paris Fashion, A Cultural History, p. 171.

¹⁰⁹From "A Month in London," Exhibition Leaflet for the National Gallery of London, August, 1979.

apparently oblivious of their presence. The psychological play between involvement and detachment also underlies The Donkey Ride, and creates dramatic tension within an ostensibly relaxed out-door domestic scene.¹¹⁰

This is the first mention of the woman as Jeanne. The names of the sitters were not mentioned in the retrospective title, their identities certainly would have been known. This identification brings up several questions concerning the content of this painting. What exactly is the subject of this work? Eva and Henri married in 1879, her mother died in February 1880. This work is the first major painting she did after her mother's death. While Sainsaulieu and de Mons date it anywhere between 1880 and 1882, I feel that it was begun in 1882 because of the location and the content.

While riding was a common activity in Paris, it was also a popular pastime in other places as well. Although the setting is somewhat enclosed, most likely, it is not Paris but, outside the city, probably in Dieppe where Eva, Henri and Jeanne had spent time in other years and, at least, Eva and Jeanne stayed in August 1882.

Another reason which leads me to state that it was painted outside of Paris' environs is, that, Eva regularly painted scenes of Dieppe and Honfleur, both landscape and genre, when visiting, and rarely, if ever, depicted exterior scenes of Paris.

¹¹⁰Ibid.

Unlike Eva's painting, typical bourgeois equestrian scenes during this period pictured a horse and a rider, not a donkey and rider, shown on one of the park paths of Paris. For instance, Renoir's The Morning Ride in the Bois de Boulogne (1873; Pl. CLXIII) depicts a woman, Mme. Darras, riding sidesaddle at a canter down a park path; she is accompanied by a boy on a pony, who may be her groom. Renoir chose to depict a popular, customary activity for the haute bourgeois in a traditional manner. As Herbert says, "Those who went riding were indulging in upper-class privilege, calling up associations with hunting and other equestrian customs of the wealthy and the powerful."¹¹¹ Napoléon III had the Bois de Boulogne recreated so that it would resemble the informal parks of London. Forty-three miles of bridle paths and carriage roads were put in place as well as walkways, streams, waterfalls and lakes.¹¹²

Louise Abbema's painting Amazon (1885; Pl. CXVI), which was discussed at greater length in chapter IV, depicts a young woman, not on horseback, but in riding costume. She stands on the stairs outside a building, her riding whip in-hand. No horse or any other mount is shown. Like many works by Stevens and Chaplin, this painting seems to be more

¹¹¹Robert L. Herbert, Impressionism: Art, Leisure, and Parisian Society (New Haven and London: Yale University Press, 1988), p. 150.

¹¹²David H. Pinkney, Napoleon III and the Rebuilding of Paris (Princeton: Princeton University Press, 1972), p. 96.

about fashion than possessing a deeper meaning or depicting an ordinary event.

Édouard Manet also painted figures on horseback and at the racecourse. But it is his pictures of single pleasure riders which are relevant here, two in particular. The Painter Guillaudin on Horseback (1870; Pl. CLXII) and Portrait de Marie Lafébure à cheval (1875; Pl. CLXIV) are large works, each depicting a single figure on horseback and placed very close to the picture plane. So close, in fact, that the lower half of the horse is cut off in both works; even the horse's head is not seen in the former work.

Each painting is designated as a portrait by title. They should be dealt with differently than Eva's painting, as they were commissioned works. As pointed out, Manet's and Eva's have common elements in the paint handling. Brushwork is loose and flowing, especially in the background. Manet's is a portrait of an haut-bourgeois in a leisure activity, just as Renoir's was. Eva is not depicting haute-bourgeoisie in a leisure activity, but adopting the mode as a device.

Nor does Eva portray riding, rather she shows a young woman seated, or posed, on a donkey; Henri holds the donkey in place and regards the woman. As noted, the use of the donkey is unusual. Little mention of them is made in the literature on social customs. Generally, it is considered to be a lowly beast of burden or one meant for children's

rides in a park, not one which someone of social standing would ride for pleasure. What, then, might be happening?

One small donkey does appear in a work by Manet. It can be seen on the far right in his painting On the Beach at Boulogne (1869; Pl. CLXV). As Herbert indicated, this small beast probably was used for children's rides at this seaside resort beach.¹¹³ Manet only shows us part of the donkey, eliminating its head by the edge of the canvas; it is shown leaving the scene.

Traditionally, the depiction of a woman riding a donkey and attended to by a man is a subject which carries a specific biblical reference, that of either going to Bethlehem or the flight into Egypt. In Eva's painting, she shows herself seated on a donkey, as her husband, Henri, looks admiringly at her. Apparently, she intended the biblical allusion.

Her expression is perplexing, at first. She seems ill and depressed, but this would correlate with pregnancy, whether biblical or actual. Since she is not carrying a small child as in a Flight into Egypt, it can be assumed that the analogy is the Journey to Bethlehem. Few works depict this biblical event. One is Pieter Brueghel's (1527-1569) Le Dénombrement de Bethléem (nd.; Pl. CLXVI). Ancient biblical activities are bustling through in a then-contemporary, wintry Dutch landscape, typical of other works

¹¹³Herbert, p. 276.

by Brueghel. In the lower, center section of the painting is the depiction of Mary, riding a donkey led by Joseph (detail; Pl. CLXVII). Eva, like Manet and other Realists, heroicizes the everyday, subsuming traditional symbolism, by focusing on the sitters.

Most likely, this painting was begun in 1882, in August, as she is commemorating her own pregnancy. She would have been in the early stages then; ultimately, their son, Jean-Raymond, was born. Her depiction of herself is similar to Manet's and Jeanne's depictions of her. Almost always, she is contemplative, rather wistful, just as in this painting. She probably did not ride on the donkey, rather she posed on it. Perhaps, it was Jeanne who did it for her, but the likeness is Eva's.

With La Promenade à âne, Eva attempted to create a complex layering of things she experienced in the modern world and past narrative imagery, much like Manet does in his works. Jeanne, too, began to emerge in her own independent identity. She began exhibiting her own work in 1879, the year Eva and Henri married. It is also at this point that Eva increasingly employed outside models for her works, though Jeanne continued to pose for her sister. The shift in attention and interest, from exhibited private views of Jeanne to public, and from single views to views including other figures, first Henri and, then, her mother has taken place. Now, Eva acknowledges her relationship and

Henri's, commemorating with sensitivity and appropriateness her own pregnancy.

Conclusion

Eva Gonzalès' choice to feature her sister as her primary model in a series of autobiographical works is an unusual choice, especially as they constituted her major exhibited pieces. Other women artists featured their family members, but never so exclusively. Berthe Morisot painted both her sisters and their children as well as her own daughter in various activities. Mary Cassatt portrayed her sisters and their children as the foremost subject of her work, but they were not primarily her major or exhibited works. Marie Bracquemond also represented members of her family.

Like them, however, Eva employed her sister in depicting the daily existence of a bourgeois woman. In paintings like Le Petit lever (Pl. XVI) and Le Thé (Pl. II), we witness some of the rituals and practices of life during this era. But, Eva also goes farther in her depiction of these subjects by making them specific events seen by her and experienced by her sister, Jeanne. As amateur female artists and bourgeois women had commonly done, she is creating an intimate record of her sister's life. Her earliest works show her sister, first, as a young girl in braids, Petit Profil aux nattes (1865-1870; Pl. CXIX),

through different stages and events in her life, such as; going to the theater, in Une Loge aux Italiens (Pl. XIV), to going on vacation with Eva and her husband, Henri, seen with him in Sur le galet (Honfleur) (Pl. LXII) and to being a bride, Une Mariée (Pastel, 1879; Pl. CLXVIII).¹¹⁴ Jeanne's resemblance appears in other works by Eva, where she is seen sitting or walking in the park and on the terrace. Taken as individual reminders of shared experiences, there is nothing unusual about the subjects of these works. But, as a whole, they record Jeanne's existence and relationships.

Jeanne's demeanor, while never outgoing, vibrant or enthusiastic, becomes increasingly melancholic and withdrawn. Eva sees other changes and experiences, which she recorded in these pictures as she encountered them with her sister. In Le Thé (Pl. II), she painted her sister sitting by herself. She is waiting to go out or relaxing upon her return. The addition of an open pink envelope and the pink roses symbolizing grace, love and beauty¹¹⁵ add additional meaning to the interpretation of this work, as Eva portrays Jeanne becoming an adult and dreaming of her prospects.

She wears a similar rose in Portrait of Mlle J.G. (Jeanne Gonzalès) (Pl. VIII) exhibited in the Salon of 1870.

¹¹⁴This last portrayal is curious as Jeanne was not married until 1888, five years after Eva died.

¹¹⁵See earlier explanation on page 209.

Two years later, Jeanne appears in an open window wearing an evening dress in L'Indolence (Pl. I). In front of her a bouquet of violets, often a symbol of modesty, rests on the ledge and a parrot sits perched outside and, on top of its cage. The painting is reminiscent of Dutch Baroque genre in which the loss of innocence is sometimes depicted symbolically by a parrot outside its cage, but how far can this idea be taken in Eva's work? Certainly, the silent, melancholic mood portrayed by Jeanne seems to indicate more than just an interest in composition on the part of Eva. I feel that she is telling us about her sister's life, hopes and dreams.

The artist continued to portray her sister in ordinary settings, especially on excursions, such as in Sur le seuil (1871-1872; Pl. XXVI), painted in Dieppe and Les Oseraies (ferme en Brie) (1871-1872; Pl. XII), depicting her as a young woman, Jeanne was twenty at the time, in appropriate bourgeois leisure activity. During this period, there are several paintings depicting the local landscape.

During the middle of the 1870s, Eva began to explore more fully the subjects her contemporaries were using, the toilette and the theater. But, she does not employ an artist's model for her subjects, instead, she continues to look to her sister for inspiration. In La Nichée (1874; Pl. XV) and Le Petit lever (1876; Pl. XVI), we see Jeanne at a daily activity common to bourgeois women, the toilette. The

latter work is most important as it also includes their mother, Marie-Céline, attending to her younger daughter's coiffure. It also includes the mirror angled so we can see Jeanne's face, and a box of roses, obviously sent by someone. As previously discussed, these roses are red, for beauty, pink, signifying pleasure, and white, meaning silence. It seems that Jeanne is not just getting dressed for the day but, possibly to meet someone. Her mother can not see the white flower on the table behind the mirror so Eva witnesses something, along with the viewer, that the mother does not see.

Another flower besides the rose is also closely associated with Jeanne. Bouquets of violets often appear in a number of works beginning with L'Indolence (1871; Pl. I). They also can be found in Une Loge aux Italiens (1874; Pl. XIV), Le Réveil (1877-1878; Pl. LXVI) and Le Bouquet de violettes (1877-1878; Pl. CLXIX). While violets commonly symbolized modesty, a trait that can now be associated with Jeanne, they also engage other interesting folklore that can be interpreted as having biographical implications. For instance,

A Greek mythological legend relates that the nymph Io, daughter of the river-god Inachus was beloved by Zeus. To hide her from the suspicious eyes of Hera, he changed her into a white heifer. When Io shed tears over the coarseness of the common grass she was forced to feed on, Zeus decided to create a new and more suitable plant for the delicate creature. He changed her tears into a sweet-

smelling, dainty flower, the violet as a special
feed for Io.¹¹⁶

Another legend relates that Diana changed the girl, Ia, into a violet to hide her from Apollo and that is why violets are given to one of "timid and reserved disposition".¹¹⁷ But the violet also carried political importance during the nineteenth century. It was the symbolic flower of the Bonapartists. Napoléon I chose the violet as his emblem in 1814 and, off and on until 1874, "the French governments fought by decree any reproduction showing a violet, the symbol of the Bonapartists."¹¹⁸ Jeanne and Eva's grandfather had been part of the Napoleonic regime, he was a military doctor with Napoleon's troops, thus making the inclusion of the violets doubly important. Violets begin showing up in Eva's works in 1872, before the change in decree, so it is most likely that the first meaning, that of modesty, is the strongest.

Besides these paintings of Jeanne, Eva also created one important work depicting herself with Henri Guérard, showing the growing importance and change in her family unit. They married fairly late, Eva was twenty-nine; Henri, thirty-three. But, it was common practice in the nineteenth

¹¹⁶Lehner and Lehner, p. 82.

¹¹⁷Waterman, p. 216.

¹¹⁸Lehner and Lehner, p. 82. A postcard depicting a bunch of violets reveals hidden images of Napoleon I, Maria Louise and their son, Charles, King of Rome, Plate CLXX.

century to give a suitable dowry for the daughter when she married and marriage often occurred relatively late, between 25 and 28 years of age. While an elder daughter had the best opportunity for marriage, the younger's chances usually were lessened because of reduced resources. In addition, the younger daughter was often expected not to marry and to remain at home to care for her father and mother in their old age.¹¹⁹ I feel Eva's sensitive portrayal of Jeanne's emotional state through adolescence to adulthood reflects her sister's acceptance of and subordination to this tradition. The inclusion of the flowers, and other details as symbolic of Jeanne's dreams and desires suggests Eva's intimate knowledge of them. It is not until just prior to Eva's marriage and change in artistic focus toward her new family, Henri, that Jeanne begins to express her own aspirations to an artistic career.

In her last major painting, Eva portrayed herself with Henri together in a rather odd, for the late nineteenth century, but meaningful scene. Since there are no works on this subject in any of her colleagues oeuvres, it is evident that she was breaking new ground for herself and, that, the subject was a meaningful one for her. As previously stated, normally the depiction of woman riding on a donkey with the inclusion of a man signified a religious subject,

¹¹⁹Patricia Branca, Women in Europe since 1750 (London: Croom Helm Ltd., 1978), pp. 74-75.

specifically that of the flight into Egypt or the trip to Bethlehem. This is not just a pleasurable, leisure activity in which she engaged. Her expression is rather bleak, she appears ill at ease and unhappy. But, it is similar to her melancholic expression in other portraits and photographs of her.

Jeanne and Henri Guérard later married, after Eva and, her father, Emmanuel Gonzalès died.¹²⁰ She raised Eva's and Henri's son, Jean-Raymond Guérard as her own. There is no literary evidence supporting the idea that the two had feelings other than familial love between them, and it was not unusual to marry the sister of the deceased. After Eva's death, Henri encouraged Jeanne to work on her own art. They carefully maintained the collection of Eva's works, as well as others they owned and, in doing so, helped to preserve her memory. Henri Guérard died March 24, 1897; Jeanne, October 31, 1924.

¹²⁰Emmanuel Gonzalès died in 1887. Jeanne and Henri married in 1888.

REPRISE

While there have been many studies and exhibitions during the last two decades dealing with women artists, their subjects, styles, art historical placement and contribution, Eva Gonzalès has rarely been included or examined, except superficially. This study has made two major contributions to understanding and appreciating Eva Gonzalès' works. They are a systematic examination of her style and its sources and an understanding of her sister's role in her major exhibited works. This is in addition to enriching our knowledge of her family and husband, her artistic training and experiences as a woman in 19th century Paris and her place in the history of art.

Eva Gonzalès became an artist through the support of family and friends in an era in which women were not encouraged in this pursuit. She was fortunate in that both father and mother supported her; her sister posed for her, becoming her primary subject. Certainly, the fact that her father was a prominent and well-liked writer, who opened up his salon to contemporary writers and artists, may have influenced Eva in her choice of teachers and examples. In spirit, she emulated him. He had been a vanguard

Romanticist and political liberal; she, a vanguard Realist and Impressionist.¹ Her mother's support, and her own talent in the arts and sympathy surely gave considerable encouragement to Eva. Most important was her sister's, Jeanne's, willingness to pose as a model and to have her life portrayed, to the point, seemingly, of delaying her own artistic pursuits until after Eva and Henri Guérard were married. This, while not terribly unusual at this time for a second daughter, is witness to the importance attached to Eva Gonzalès' career by her parents. After she married the artist, Henri Guérard, she continued to create, encouraged then by him. He and her family were liberal not just in attitude but in practice.

While there is some information in various texts concerning these members of Eva's immediate family, it has been frustrating not to locate more, especially concerning her mother and sister. There is no mention in the literature of a birth date for Madame Gonzalès, nor stated cause of her demise. In fact, Marie-Céline Ragut Gonzalès is hardly mentioned at all, with the exception of telling the reader that she was a musician. One included the elaboration that she was a mezzo-soprano, so shy that she

¹Again, the term, avant-garde, is to be taken in its most literal sense.

could not perform in front of more than twenty people.² Madame Gonzalès accompanied her daughter on vacations and to the studio; she appeared in portraits by Eva, but there seems to be no published evidence pertaining to her background, other than to say she was Walloon. What we know of her comes best from Eva's paintings of her.

Sainsaulieu and de Mons compiled the most information about Eva's sister, Jeanne Gonzalès, listing her exhibited works as well as creating a short chronology of her life and accomplishment but, even then, they do not offer much detail. Nothing has been written concerning her relationships within her family, nor is there much substantively said about her work. None are provided in context. Nor is there any reason recorded as to why she and Henri waited to marry until after the death of Emmanuel Gonzalès, except to raise Jean-Raymond Guérard, Eva and Henri's son. It does not appear that there were any children from the second union. However, through the examination of works by Eva featuring her sister, her life and personality has become much clearer. Since these works were Eva's major exhibited pieces, my in-depth examination has led to an understanding of Eva's accomplishment and Jeanne's role, one never before systematically available.

²Philippe Burty, Preface to Catalogue des peintures et pastels de Eva Gonzalès (Paris: Salons de "La Vie Moderne", 1885), p. 7.

I located one text concerning Emmanuel Gonzalès, authored in 1856, when Eva was seven and Jeanne, four. Written by a friend and contemporary, Eugène de Mirecourt, it describes his youth, associations, appearance and surroundings up until its authoring, though dates are not provided in the text itself. Other than this, and printed eulogies, nothing exists essaying his life and work. In fact, none of his novels or short stories can be found in English translations, nor are they currently in print, although they were quite popular and well-respected during his era. As far as I can determine, they have not been studied in regard to Émile Zola's, although Zola attested to their great influence.

As regards Henri Guérard, I did not find any evidence of his influence on Eva's work. It appears, however, that she may have influenced him, to some extent, as he reproduced several of hers in varying manners. Normally, when a bourgeois woman married, she gave up her less-than domestic pursuits and manage the household. But, this was not true in Eva's case. We know for certain that Henri encouraged her to continue as an artist, even posing for her.

It was difficult to find any conclusive or penetrating information on her first master, Charles Chaplin, especially any consistent dating of his work. Both Sophie Monneret and Charlotte Yeldham, in their respective texts, mention his

academy for young women artists and the type of instruction provided, but there is no critical assessment of his artistic production available. He painted "fashion" portraits, portraits of fashionably-dressed, upper-class women; they were the primary source of his income and reputation. There is one monograph about Chaplin, it was written by Frédéric Masson and published in 1888.³ Nothing of import concerning him has since been written. Chaplin's initial influence on Eva's work continued in lesser degree throughout her brief career. As he did, she created works of domestic subjects and portraits of fashionably-dressed women, even, as I pointed out in chapter V, portrayed figures of "mood," such as L'Indolence (1871-1872; Pl. I) or Le Réveil (1877-1878; Pl. LXVI).

I have shown that Alfred Stevens' example was the bridging point between Chaplin and Édouard Manet. While some of Manet's subjects are of bourgeois women, he is not exclusive to them. Showing women at their daily activities, his portrayals are somewhat like Chaplin's, but they differ in the intensity of social meaning. His are courageous; Chaplin's fashionable. Eva follows Manet, having the courage to explore and portray the intimacy of a young bourgeois woman, her sister.

³Frédéric Masson, Charles Chaplin et son oeuvre (Paris: Boussod, Valadon et Cie Éditeurs, 1888).

After Eva was introduced to Manet by Alfred Stevens, becoming not only a model for Manet, but also his student, her style and choice of subject matter began to gradually change. Her brushwork became freer and, for awhile, she adopted the darker palette of his "Spanish" style as seen in her Une Loge aux Italiens (1874; Pl. XIV) and Le Petit lever (1876; Pl. XVI). As I have demonstrated, her subjects, and their underlying meanings, became more intricate and complex as Manet's do of a broader range of women, although not bourgeois and intimately familiar as Eva's sister. Certainly, her major works of the 1870s and 1880s carry deeper and more profound messages than portrayed in previous literature. This intimate examination and portrayal of her sister directly reflected what she learned about meaning in art from Manet. It explains her decision to leave Chaplin's tutelage and Stevens' example, and embrace the Realist vanguard.

During the late 1870s and early 1880s, Eva's stylistic approach began to shift toward freer brushwork, painting en plein air and fostering intensity and variety in color, reflecting the practice of her contemporaries exhibiting with the Impressionist group, including Manet, who also explored their attitude. It was at this point that she began to develop her own mature style and, sadly, it was at this time she died. Evidence was provided for where this might have taken her -- iconographically -- into a portrayal

of her own family life. Thus, she can be regarded as a precursor to the Nabis "intimists" of the century's last decade, Pierre Bonnard (1867-1947) and Édouard Vuillard (1868-1940).

Her choice of subjects, while in some sense suggested by Manet as in Une Loge aux Italiens (Pl. XIV), are innovatively creative. And, while appreciated, until now, they have never been deeply perceived or understood. In several cases, her exploration of certain subjects precedes that of her more famous male colleagues or is contemporary with them. For example, Une Loge aux Italiens, painted in 1874, is contemporary with Renoir's La Loge (1874; Pl. CXLIX). Both share portraying attendance at the theater, though with very different people and meaning. There are few instances, if any, before this, when the artist portrayed the theater-goer with portrait emphasis and focus, rather than the theater itself. Several artists took up this subject, subsequently. Her contribution essentially established the bourgeois theater-goer portrait typology.

An example of Eva's examination of a subject before her contemporaries is that of the toilette. Both Berthe Morisot and Mary Cassatt subsequently adopted the subject, though not with the same import. Eva's male contemporaries were just beginning to explore this subject in the 1870s; they did so with different meaning and focus.

Like Berthe Morisot and Mary Cassatt, Eva painted the bourgeois environment around her. All of three of them portrayed relatives, depicting their lives and circumstances, especially those of their sisters. One of the major focuses of this dissertation was the examination of Eva's use of Jeanne as source, model and context. The reason she portrayed Jeanne was that she was part of her observed and experienced reality. What she knew best, she painted. All of her major exhibited subjects feature Jeanne. Neither Morisot or Cassatt were so focused or singular.

At first, one of the most puzzling aspects I encountered in her depictions of Jeanne, was the introduction of Henri Guérard. I found few women artists employed male friends or relatives as models. It was unconventional, against proper etiquette. Only on rare occasions are there commissioned portraits of men by women during this period, notably those by Nélie Jacquemart. Eva's inclusion of Guérard evidences her sister's and her changing reality, first in Une Loge aux Italiens and, then, in La Promenade à âne (1882; Pl. LX). A sensitive comprehension of etiquette, biography and works led to my perceptions.

Eva's absorption of lessons learned from Manet, her new style and technique of painting, led to the ability to create complicated compositions, ones involving portrayed

sitters as well as, by implication, the observer-painter and participant-painter.

While La Promenade à âne, only fairly recently, has come to be considered a portrayal of Jeanne and Henri, an examination of representations of Jeanne and Eva, reveal the woman's resemblance to be that of Eva rather than Jeanne. With this, the interpretation of the work was clarified, giving the work an even deeper significance, one signaling a change in subject choice and focus--to Eva, herself, and her family.

In conclusion, this is a new presentation, enabling richer interpretation and deeper insight into the life and works of Eva Gonzalès. Certainly, she is a finer artist, more innovative and complex than previously portrayed. She is the only artist of this era to focus exclusively on her family, her sister in particular, in her major exhibited works. Her short life, limited production and few major works were thus concentrated and focused in-depth of necessity, interpreting what she knew most intimately and best.

EVA GONZALÈS (1849-1883):
AN EXAMINATION OF THE ARTIST'S STYLE AND SUBJECT MATTER

VOLUME II

DISSERTATION

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By

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* * * * *

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TABLE OF CONTENTS

LIST OF PLATES.	ix
BIBLIOGRAPHY.	311
PLATES.	328

LIST OF PLATES

PLATES	PAGE
I. Eva Gonzalès: <u>L'Indolence</u> . Oil on canvas, 1871-1872. Private collection	328
II. Eva Gonzalès: <u>Le Thé</u> . Oil on canvas, 1869. Private collection.	329
III. Eva Gonzalès: <u>La Demoiselle</u> . Oil on canvas attached to cardboard, 1865-1870. Private collection.	330
IV. Édouard Manet: <u>Eva Gonzalès peignant dans l'atelier de Manet</u> . Oil on canvas, 1870. Private collection.	331
V. Eva Gonzalès: <u>L'Enfant de troupe</u> . Oil on canvas, 1870. Musée Gaston Rapin, Villeneuve-sur-Lot, France	332
VI. Eva Gonzalès: <u>Portrait de femme, étude</u> . Oil on canvas, 1869-1870. Private collection. . .	333
VII. Eva Gonzalès: <u>La Passante</u> . Oil on canvas, 1869-1870. Private collection	334
VIII. Eva Gonzalès: <u>Portrait of Mademoiselle J.G.</u> Pastel, 1869-1870. Private collection	335
IX. Édouard Manet: <u>Portrait of Mlle EG</u> . Oil on canvas, 1870. National Gallery of Art, London	336
X. Eva Gonzalès: <u>La Plante favorite</u> . Pastel, 1872. Location unknown.	337
XI. Palma Vecchio: <u>L'Adoration des bergers avec une donatrice</u> . Oil on canvas, 1525-1528. Musée du Louvre, Paris.	338
XII. Eva Gonzalès: <u>Les Oseraies, ferme en Brie</u> . Oil on canvas, 1871-1872. Kunsthistorisches Museum, Vienna.	339

XIII.	Édouard Manet: <u>Dans une loge</u> . Pastel, 1874. Private collection.	340
XIV.	Eva Gonzalès: <u>Une Loge aux Italiens</u> . Oil on canvas, 1874. Musée d'Orsay, Paris.	341
XV.	Eva Gonzalès: <u>La Nichée</u> . Pastel, 1874. Musée d'Orsay, Paris.	342
XVI.	Eva Gonzalès: <u>Le Petit lever</u> . Oil on canvas, 1875-1876. Private collection	343
XVII.	Eva Gonzalès: <u>Miss et bébé</u> . Oil on canvas, 1877-1878. Location unknown	344
XVIII.	Eva Gonzalès: <u>En Cachette</u> . Oil, 1877-1878. Location unknown.	345
XIX.	Eva Gonzalès: <u>Le Pannier à ouvrage</u> . Pastel on canvas, 1877-1878. Private collection	346
XX.	Eva Gonzalès: <u>Pommes d'api</u> . Pastel, 1877- 1878. Location unknown.	347
XXI.	Eva Gonzalès: <u>Portrait of Mademoiselle S.</u> Pastel on paper, 1878-1879. The Wadsworth Atheneum, Hartford.	348
XXII.	Eva Gonzalès: <u>Tête d'enfant</u> . Oil on canvas, 1879-1880. Private collection	349
XXIII.	Eva Gonzalès: <u>La Demoiselle d'honneur</u> . Pastel on canvas, 1879. Location unknown	350
XXIV.	Eva Gonzalès: <u>Au Bord de la mer, Honfleur</u> . Pastel on canvas, 1882. Private collection.	351
XXV.	Eva Gonzalès: <u>Une Modiste</u> . Pastel on canvas, 1882-1883. The Art Institute of Chicago, Chicago	352
XXVI.	Eva Gonzalès: <u>Sur le seuil</u> . Oil, 1871-1872. Musée Bousset, Meaux. Lost during WWII.	353
XXVII.	Eva Gonzalès: <u>Étude sur la plage</u> . Oil on canvas, 1875-1876. Private collection	354
XXVIII.	Carey: <u>Emmanuel Gonzalès</u> . Engraving, nd. Reproduced from Eugène de Mirecourt, "Emmanuel Gonzalès," <u>Les Contemporains</u> . Vol 4., 1857, p. 51	355

- XXIX. Portrait of Emmanuel Gonzalès. Photograph,
nd. Estampes; Bibliothèque Nationale, Paris . 356
- XXX. Eva Gonzalès: Portrait de Madame E.G.
[Emmanuel Gonzalès], mère de l'artiste.
Pastel, 1869-1870. Private collection 357
- XXXI. Eva Gonzalès: Portrait de Madame E.G.
[Emmanuel Gonzalès] mère de l'artiste. Oil on
canvas, 1873-1874. The Ackland Art Museum,
The University of North Carolina, Chapel Hill 358
- XXXII. Eva Gonzalès: Madame Emmanuel Gonzalès,
mère de l'artiste. Oil on canvas, 1875-1876.
Private collection. 359
- XXXIII. Eva Gonzalès: Joueuse de harpe. Oil on
canvas, 1873-1874. Private collection 360
- XXXIV. Édouard Manet: The Spanish Singer. Oil on
canvas, 1860. The Metropolitan Museum of Art,
New York. 361
- XXXV. Édouard Manet: Woman with a Parrot. Oil on
canvas, 1866. The Metropolitan Museum of Art,
New York. 362
- XXXVI. Eva Gonzalès: Le Goûter. Oil on canvas,
1873-1874. Private collection 363
- XXXVII. Édouard Manet: Le Skating. Oil on canvas,
1878. Fogg Art Museum. Cambridge,
Massachusetts 364
- XXXVIII. Édouard Manet: Au Café. Oil on canvas, 1879.
Oskar Reinhart Collection, Winterthur 365
- XXXIX. Eva Gonzalès: Paysage de Toscane d'après
Corot. Oil on canvas, 1865-1870. Private
collection. 366
- XL. Henri Guérard: Paysage de Toscane. Engraving,
nd. Estampes; Bibliothèque Nationale, Paris . 367
- XLI. Camille Corot: La Mare aux vaches à la
tombée du jour. Oil on canvas, 1855-1860.
Location unknown. 368
- XLII. Eva Gonzalès: La Jeune élève. Oil on canvas,
1871-1872. Private collection 369

XLIII.	Henri Guérard: <u>Jeune femme au chevalet</u> . Engraving, nd. Estampes; Bibliothèque Nationale, Paris.	370
XLIV.	Eva Gonzalès: <u>Négresse</u> . Charcoal, 1879-1880. Private collection.	371
XLV.	Henri Guérard: <u>Une Négresse</u> . Engraving, nd. Estampes; Bibliothèque Nationale, Paris	372
XLVI.	Eva Gonzalès: <u>L'Éventail</u> . Charcoal and chalk on paper, 1880-1882. Private collection	373
XLVII.	Henri Guérard: <u>Calendar 1884</u> . Engraving, nd. nd. Estampes; Bibliothèque Nationale, Paris	374
XLVIII.	Eva Gonzalès: <u>Pêches et raisins</u> . Watercolor, 1871-1872. Location unknown	375
XLIX.	Henri Guérard: <u>Pêches et raisins</u> . Engraving, nd. Estampes; Bibliothèque Nationale, Paris . .	376
L.	Henri Guérard: <u>Le grand bouquet</u> . Engraving, nd. Estampes; Bibliothèque Nationale, Paris . .	377
LI.	Henri Guérard: <u>Le petit bouquet</u> . Engraving, nd. Estampes; Bibliothèque Nationale, Paris . .	378
LII.	Henri Guérard: <u>Dans les blés</u> . Engraving, nd. Estampes; Bibliothèque Nationale, Paris . .	379
LIII.	Eva Gonzalès: <u>Frère et soeur, Grandcamp</u> . Oil on canvas, 1877-1878. National Gallery of Ireland, Dublin	380
LIV.	Henri Guérard: <u>L'assaut du soulier</u> . Engraving, nd. Estampes; Bibliothèque Nationale, Paris.	381
LV.	Eva Gonzalès: <u>Souliers roses</u> . Oil on canvas attached to panel, 1879-1880. Private collection.	382
LVI.	Eva Gonzalès: <u>Souliers blancs</u> . Oil on canvas attached to panel, 1879-1880. Private collection.	383
LVII.	Henri Guérard: <u>Azor</u> . Engraving, nd. Estampes; Bibliothèque Nationale, Paris	384

LVIII.	Eva Gonzalès: <u>Sous le berceau, Honfleur.</u> Pastel, 1879-1880. Location unknown	385
LIX.	Eva Gonzalès: <u>Azor, étude.</u> Oil on canvas, 1880-1882. Private collection	386
LX.	Eva Gonzalès: <u>La Promenade à âne.</u> Oil on canvas, 1882. Museum and Art Gallery of Bristol, England.	387
LXI.	Eva Gonzalès: <u>Le Peintre et le modèle.</u> Oil on panel, 1880-1882. Private collection . . .	388
LXII.	Eva Gonzalès: <u>Sur le galet, Honfleur.</u> Pastel on canvas, 1880-1882. Private collection. . .	389
LXIII.	Eva Gonzalès: <u>Dans les blés, Dieppe.</u> Oil on canvas, 1875-1876. Private collection	390
LXIV.	Eva Gonzalès: <u>Henri Guérard dans son atelier.</u> Pencil, nd. Private collection.	391
LXV.	Norbert Goeneutte: <u>Henri Guérard à sa presse.</u> Engraving, 1888. Estampes, Bibliothèque Nationale, Paris.	392
LXVI.	Eva Gonzalès: <u>Le Réveil.</u> Oil on canvas, 1877-1878. Kunsthalle, Bremen	393
LXVII.	Jeanne Gonzalès: <u>Portrait d'Eva.</u> Charcoal and chalk on paper, 1870. Collection Peter Gottmer, Amsterdam.	394
LXVIII.	Jeanne Gonzalès: <u>Roses du juin.</u> Oil on canvas, Salon, 1878. Private collection . . .	395
LXIX.	Édouard Manet: <u>Peonies in a Vase on a Stand.</u> Oil on canvas, 1864. Musée d'Orsay, Paris . .	396
LXX.	Édouard Manet: <u>Branch of White Peonies, with Pruning Shears.</u> Oil on canvas, 1864. Musée d'Orsay, Paris.	397
LXXI.	Jeanne Gonzalès: <u>Eva Gonzalès à Dieppe.</u> Oil on canvas, 1882-1883. Private collection. . .	398
LXXII.	Mary Cassatt: <u>Susan on a Balcony Holding a Dog.</u> Oil on canvas, 1882. The Corcoran Gallery of Art, Washington, D.C.	399
LXXIII.	Gustave Caillebotte: <u>The Man at the Window.</u> Oil on canvas, 1876. Private collection . . .	400

LXXIV.	Gustave Caillebotte: <u>Interior, Woman at the Window</u> . Oil on canvas, 1880. Private collection.	401
LXXV.	Édouard Manet: <u>Reading</u> . Oil on canvas, 1865. Musée d'Orsay, Paris.	402
LXXVI.	Berthe Morisot: <u>Behind the Blinds</u> . Oil on canvas, 1878-1879. Mr. and Mrs. Moretin Binn.	403
LXXVII.	Berthe Morisot: <u>Young Woman at a Window, The Artist's Sister at a Window</u> . Oil on canvas, 1869. Ailsa Mellon Bruce Collection, National Gallery of Art, Washington D.C.	404
LXXVIII.	Eva Gonzalès: <u>Le Chapeau bleu</u> . Oil on canvas, 1875-1876. Location unknown	405
LXXIX.	Eva Gonzalès: <u>Jeanne Gonzalès de profil</u> . Oil on panel, 1865-1870. Musée des Beaux-Arts, Marseille	406
LXXX.	Eva Gonzalès: <u>Portrait of Jeanne Gonzalès</u> . Watercolor and gouache, 1870-1872. Private collection.	407
LXXXI.	Eva Gonzalès: <u>Portrait of Jeanne Gonzalès</u> . Oil on canvas, 1870-1872. Judith and Alexander M. Laughlin, New York	408
LXXXII.	Jean-Baptiste Greuze: <u>L'Oiseau mort</u> . Oil on wood, Salon 1800. Musée du Louvre, Paris.	409
LXXXIII.	Alfred Stevens: <u>Lady in Pink</u> . Oil on canvas, nd. Musée Royaux des Beaux-Arts, Brussels	410
LXXXIV.	Eva Gonzalès: <u>L'Éventail</u> . Pastel, 1869. The Minneapolis Institute of Arts, Minneapolis.	411
LXXXV.	Charles Chaplin: <u>Jeune femme à l'éventail</u> . Pastel, nd. Private collection.	412
LXXXVI.	Édouard Manet: <u>Le Fifre</u> . Oil on canvas, 1866. Musée d'Orsay, Paris.	413
LXXXVII.	Eva Gonzalès: <u>Jeune fille aux cerises</u> . Oil on canvas, 1873-1874. The Art Institute of Chicago, Chicago.	414
LXXXVIII.	Édouard Manet: <u>Jeune homme à la poire</u> . Oil on canvas, 1867-1869. Nationalmuseum, Stockholm.	415

LXXXIX.	Édouard Manet: <u>Olympia</u> . Oil on canvas, 1863, Salon 1865. Musée d'Orsay, Paris.	416
XC.	Édouard Manet: <u>Le Déjeuner sur l'herbe</u> . Oil on canvas, Salon 1863. Musée d'Orsay, Paris	417
XCI.	Édouard Manet: <u>Nana</u> . Oil on canvas, 1877. Kunsthalle, Hamburg	418
XCII.	Édouard Manet: <u>Devant la glace</u> . Oil on canvas, 1876-1877. The Solomon R. Guggenheim Museum, New York.	419
XCIII.	Édouard Manet: <u>Portrait of Marguerite de Conflans</u> . Oil on canvas, nd. Musée d'Orsay, Paris	420
XCIV.	Eva Gonzalès: <u>Pivoines</u> . Oil on canvas, 1875-1876. Private collection	421
XCv.	Édouard Manet: <u>The Monet Family in the Garden</u> . Oil on canvas, 1874. The Metropolitan Museum of Art, New York	422
XCvI.	Edgar Degas: <u>At the Seashore</u> . Oil on paper mounted on canvas, 1876-1877. The National Gallery, London	423
XCvII.	Edgar Degas: <u>Viscount Lepic and His Daughters</u> . Oil on canvas, 1873. Location unknown	424
XCvIII.	Edgar Degas: <u>At the Milliner's</u> . Pastel, 1882. Museum of Modern Art, New York.	425
XCIX.	Edgar Degas: <u>The Milliner</u> . Pastel, 1882. The Metropolitan Museum of Art, New York.	426
C.	Henriette Browne: <u>Un Frère de l'école chrétienne</u> . Engraving reproduction, 1854. Witt Library, England	427
CI.	Henriette Browne: <u>Les Soeurs de charité</u> . Oil on canvas, 1859. Kunsthalle, Hamburg.	428
CII.	Marie Bracquemond: <u>Under the Lamp</u> . Oil on canvas, 1887. Private collection.	429
CIII.	Marie Bracquemond: <u>Lady in White</u> . Oil on canvas, 1880. Musée de la ville de Cambrai, Cambrai	430

CIV.	Eva Gonzalès: <u>Portrait d'une jeune femme</u> . Oil on canvas, 1873-1874. Private collection.	431
CV.	Édouard Manet: <u>Le Balcon</u> . Oil on canvas, 1869. Musée d'Orsay, Paris.	432
CVI.	Eva Gonzalès: <u>Femme sur la falaise</u> . Oil on canvas, 1875-1876. Private collection.	433
CVII.	Berthe Morisot: <u>Woman and Child in a Garden</u> . Oil on canvas, 1884. National Gallery of Scotland, Edinburg.	434
CVIII.	Berthe Morisot: <u>Harbour at Lorient</u> . Oil on canvas, 1869. Ailsa Mellon Bruce Collection, National Gallery of Art, Washington, D.C.	435
CIX.	Eva Gonzalès: <u>La Plage de Dieppe (vue prise du château)</u> . Oil on canvas, 1871-1872. Musée-Château, Dieppe.	436
CX.	Eva Gonzalès: <u>L'Avant-port (Dieppe)</u> . Oil on canvas attached to cardboard, 1871-1872. Private collection.	437
CXI.	Mary Cassatt: <u>A Mandolin Player</u> . Oil on canvas, 1868. Private collection.	438
CXII.	Mary Cassatt: <u>The Cup of Tea</u> . Oil on canvas, 1880. The Metropolitan Museum of Art, New York.	439
CXIII.	Édouard Manet: <u>Gare Saint-Lazare</u> . Oil on canvas, 1872-1873. The National Gallery of Art, Washington, D.C.	440
CXIV.	Louise Breslau: <u>Parisian Street Urchins</u> . Oil on canvas, 1885. Kunsthaus, Zurich.	441
CXV.	Eva Gonzalès: <u>Une Crèche (Dieppe)</u> . Oil on canvas, 1870-1871. Mrs. John F. Walton, Pittsburg.	442
CXVI.	Louise Abbema: <u>Amazon</u> . Oil on canvas, 1885. Museen Stadt Gotha, Schlossmuseum.	443
CXVII.	Marie Bashkirtseff: <u>Nausicaa</u> . Bronze, nd. Musée d'Orsay, Paris.	444
CXVIII.	Marie Bashkirtseff: <u>The Meeting</u> . Oil on canvas, 1884. Musée d'Orsay, Paris.	445

CXIX.	Eva Gonzalès: <u>Petit profil aux nattes</u> . Oil on cardboard, 1865-1870. Private collection. . .	446
CXX.	Mary Cassatt: <u>Lydia in a Loge, Wearing a Pearl Necklace</u> . Oil on canvas, 1879. Philadelphia Museum of Art, Philadelphia. . .	447
CXXI.	Mary Cassatt: <u>Lydia Leaning on her Arms, Seated in a Loge</u> . Pastel, 1880. Nelson Atkins Museum of Art, Kansas City, Missouri.	448
CXXII.	Mary Cassatt: <u>Five O'Clock Tea</u> . Oil on canvas, 1880. Museum of Fine Arts, Boston . .	449
CXXIII.	Mary Cassatt: <u>Lydia Crocheting in the Garden at Marly</u> . Oil on canvas, 1880. The Metropolitan Museum of Art, New York . . .	450
CXXIV.	Eva Gonzalès: <u>La Psyché</u> . Oil on canvas, 1865-1870. Private collection	451
CXXV.	Alfred Stevens: <u>La Psyché</u> . Oil on panel, ca. 1871. Private collection.	452
CXXVI.	Alfred Stevens: <u>The Japanese Robe</u> . Oil on canvas, ca. 1872. Musée des Beaux-Arts, Liège	453
CXXVII.	Alfred Stevens: <u>The Japanese Robe</u> . Oil on canvas, 1872. The Metropolitan Museum of Art, New York.	454
CXXVIII.	Berthe Morisot: <u>La Psyché</u> . Oil on canvas, 1876. Thyssen-Bornemisza Collection, Lugano, Switzerland	455
CXXIX.	Diego Velasquez: <u>Rokeby Venus</u> . Oil on canvas, 1650. National Gallery, London.	456
CXXX.	Peter Paul Rubens: <u>Venus Before the Mirror</u> . Oil on wood, 1613-1615. The Metropolitan Museum of Art, New York	457
CXXXI.	Georges de la Tour: <u>The Penitent Magdalen</u> . Oil on canvas, 1640. The Metropolitan Museum of Art, New York.	458
CXXXII.	Antoine Watteau: <u>Gersaint's Signboard</u> . Oil on wood, 1721. Charlottenburg, Berlin.	459
CXXXIII.	<u>Figure of Vanity</u> , Detail from the Apocalypse Tapestries, ca. 1380. Château d'Angers, Angers.	460

CXXXIV.	L. Surugue after C. Coypel, <u>La Folie pare la Décrépitude des ajustemens de la Jeunesse</u> . Engraving, 1745. The Trustees of the British Museum, London.	461
CXXXV.	Edgar Degas: <u>Mme Jeantaud before a Mirror</u> . Oil on canvas, ca. 1875. Musée d'Orsay, Paris	462
CXXXVI.	Anaïs Colin Toudouze: <u>The Cup of Tea</u> . From <u>Les Conseilles des dames et demoiselles</u> . Engraving, December 1855. Reproduced in Valerie Steele, <u>Paris Fashion, A Cultural History</u> . New York: Oxford University Press, Inc., 1988.	463
CXXXVII.	Jean-Baptiste Chardin: <u>Woman Drinking Tea</u> . Oil on canvas, 1736. Hunterian Museum, Glasgow	464
CXXXVIII.	Martin Drolling: <u>Interior of a salle à manger</u> . Oil on canvas, 1816. Musée du Louvre, Paris	465
CXXXIX.	Alfred Stevens: <u>The Cup of Tea</u> . Oil on canvas, 1874. Musée Royale du Mariemont, Morlanwelz, Belgium	466
CXL.	Rosa Bruck: <u>Robe de doucet</u> . Photo, 1901. Reproduced in <u>L'Éventail, miroir de la Belle Époque</u> . Cat. 364.	467
CXLI.	Jean-Baptiste Greuze: <u>Indolence</u> . Oil on board, 1756. Ella Gallup and Mary Catlin Sumner Collection, Wadsworth Atheneum, Hartford.	468
CXLII.	Édouard Manet: <u>Woman in the Tub</u> . Pastel on board, 1878. Cabinet des Dessins, Musée du Louvre, Paris	469
CXLIII.	Edgar Degas: <u>Nude Woman Having Her Hair Combed</u> . Pastel on light green wove paper, 1886-1888.H. O. Havemayer Collection, The Metropolitan Museum of Art, New York.	470
CXLIV.	Edgar Degas: <u>Devant le miroir</u> . Pastel, 1889. Kunsthalle, Hamburg	471
CXLV.	Berthe Morisot: <u>Young Woman Powdering Herself</u> . Oil on canvas, 1877. Musée d'Orsay, Paris	472

CXLVI.	Mary Cassatt: <u>The Coiffure</u> . Pencil, 1890-1891. Rosenwald Collection, National Gallery, Washington, D.C.	473
CXLVII.	Mary Cassatt: <u>The Coiffure</u> . Color print with dry point and soft-ground, 1890-1891. Estampes, Bibliothèque Nationale, Paris . . .	474
CXLVIII.	Engraving of the Salle Ventadour interior. nd. Reproduced in Albert Soubies, <u>Le Théâtre-Italien de 1801 à 1913</u> . Paris: Librairie Fischbacher, 1913, p. 163	475
CXLIX.	Pierre Auguste Renoir: <u>La Loge</u> . Oil on canvas, 1874. The Courtauld Institute Galleries, London	476
CL.	Mary Cassatt: <u>Woman in Black at the Opera</u> . Oil on canvas, 1879. Hayden Collection, Museum of Fine Arts, Boston	477
CLI.	Adolf von Menzel: <u>Memories of the Théâtre Gymnase</u> . Oil on canvas, 1856. Staatliche Museum, Berlin.	478
CLII.	Federico Zandomenghi: <u>Mère et fille</u> . Oil on canvas, 1879. Collection of Mr. Giuliano Mattericci, Viareggio Italy	479
CLIII.	Eva Gonzalès: <u>Le Sommeil</u> . Oil on canvas, 1877-1878. Private collection	480
CLIV.	Titian: <u>Venus of Urbino</u> . Oil on canvas, 1538. Uffizi, Florence.	481
CLV.	Francisco de Goya: <u>Maja desnuda</u> . Oil on canvas, ca. 1800. Museo del Prado, Madrid . .	482
CLVI.	Francisco de Goya: <u>Maja vestida</u> . Oil on canvas, ca. 1800. Museo del Prado, Madrid . .	483
CLVII.	Jean Dominique Ingres: <u>Grande odalisque</u> . Oil on canvas, 1814. Musée du Louvre, Paris . . .	484
CLVIII.	Berthe Morisot: <u>Portrait of Marie Hubbard</u> , Oil on canvas, 1874. The Ordrupgaard Collection, Copenhagen.	485
CLIX.	Édouard Manet: <u>Interior at Arcachon</u> . Oil on canvas, 1871. Sterling and Francine Clark Institute, Williamstown, Massachusetts. . . .	486

CLX.	Berthe Morisot: <u>Eugène Manet on the Isle of Wight</u> . Oil on canvas, 1875. Private collection.	487
CLXI.	Composite reproduction: Eva Gonzalès: <u>La Promenade à âne</u> . 1882. Museum and Art Gallery of Bristol, England; Left to right, <u>Portrait d'Eva Gonzalès</u> , Photo, 1874. Estampes, Bibliothèque Nationale, Paris; <u>Jeanne Gonzalès</u> . Photo, ca. 1874. Estampes, Bibliothèque Nationale, Paris; and <u>Jeanne Gonzalès</u> . Photo, ca. 1878. Private collection.	488
CLXII.	Édouard Manet: <u>The Painter Guillaudin on Horseback</u> . Oil on canvas, 1870. Private collection.	489
CLXIII.	Pierre Auguste Renoir: <u>The Morning Ride in the Bois de Boulogne</u> . Oil on canvas, 1873. Kunsthalle, Hamburg	490
CLXIV.	Édouard Manet: <u>Portrait de Marie Lafébure à cheval</u> . Oil on canvas, 1875. Museu de Arte, São Paulo	491
CLXV.	Édouard Manet: <u>On the Beach at Boulogne</u> . Oil on canvas, 1869. Museum of Fine Arts, Richmond.	492
CLXVI.	Pieter Brueghel: <u>Le Dénombrement de Bethléem</u> . nd. Musées royaux des Beaux-Arts de Belgique, Bruxelles	493
CLXVII.	Pieter Brueghel: <u>Le Dénombrement de Bethléem</u> . nd. Musées royaux des Beaux-Arts de Belgique, Bruxelles. Detail	494
CLXVIII.	Eva Gonzalès: <u>Une Mariée</u> . Pastel on canvas, 1879. Location unknown.	495
CLXIX.	Eva Gonzalès: <u>Le Bouquet de violettes</u> . Pastel, 1877-1878. Private collection	496
CLXX.	<u>Bunch of Violets Containing the Silhouettes of Napoléon I, Empress Louise and the King of Rome</u> . Postcard, 1815	497

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PLATE I

Eva Gonzalès: L'Indolence.
Oil on canvas, 1871-1872.
Private collection.



PLATE XV

Eva Gonzalès: La Nichée.
Pastel, 1874.
Musée d'Orsay, Paris.



PLATE XVII

Eva Gonzalès: Miss et bébé.
Oil on canvas, 1877-1878.
Location unknown.



PLATE XVIII

Eva Gonzalès: En Cachette.
Oil, 1877-1878.
Location unknown.



PLATE XIX

Eva Gonzalès: Le Pannier à ouvrage.
Pastel on canvas, 1877-1878.
Private collection.



PLATE XX

Eva Gonzalès: Pommes d'api.
Pastel, 1877-1878.
Location unknown.

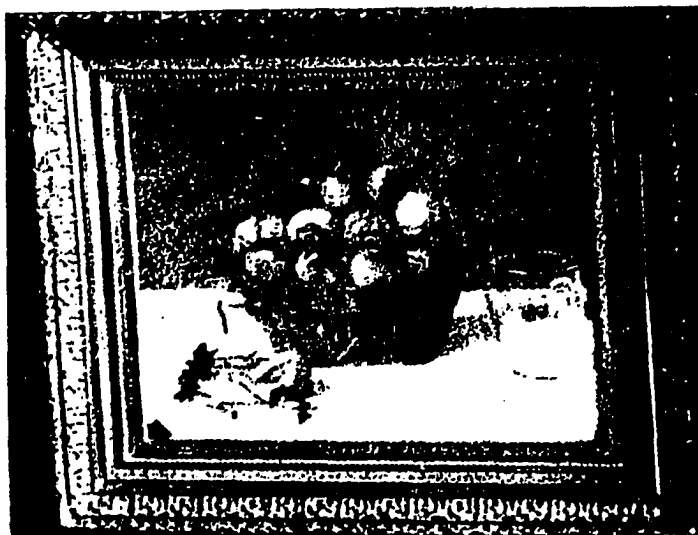


PLATE XXI

Eva Gonzalès: Portrait of Mademoiselle S.
Pastel on paper, 1878-1879.
The Wadsworth Atheneum, Hartford.



PLATE XXII

Eva Gonzalès: Tête d'enfant.
Oil on canvas, 1879-1880.
Private collection.



PLATE XXIII

Eva Gonzalès: La Demoiselle d'honneur.
Pastel on canvas, 1879.
Location unknown.



PLATE XXIV

Eva Gonzalès: Au Bord de la mer, Honfleur.
Pastel on canvas, 1882.
Private collection.



PLATE XXV

Eva Gonzalès: Une Modiste.
Pastel on canvas, 1882-1883.
The Art Institute of Chicago, Chicago.



PLATE XXVI

Eva Gonzalès: Sur le seuil.

Oil, 1871-1872.

Musée Bousset, Meaux. Lost during WWII.



PLATE XXVII

Eva Gonzalès: Étude sur la plage.
Oil on canvas, 1875-1876.
Private collection.



PLATE XXVIII

Carey: Emmanuel Gonzalès.

Engraving, nd.

Reproduced from Eugène de Mirecourt,
"Emmanuel Gonzalès," Les Contemporains. Vol 4., 1857, p. 51.



PLATE XXIX

Portrait of Emmanuel Gonzalès.

Photograph, nd.

Estampes; Bibliothèque Nationale, Paris.



PLATE XXX

Eva Gonzalès: Portrait de Madame E.G.
[Emmanuel Gonzalès], mère de l'artiste.
Pastel, 1869-1870.
Private collection.



PLATE XXXI

Eva Gonzalès: Portrait de Madame E.G.
[Emmanuel Gonzalès] mère de l'artiste.

Oil on canvas, 1873-1874.

The Ackland Art Museum,
The University of North Carolina, Chapel Hill.



PLATE XXXII

Eva Gonzalès: Madame Emmanuel Gonzalès, mère de l'artiste.
Oil on canvas, 1875-1876.
Private collection.



PLATE XXXIII

Eva Gonzalès: Joueuse de harpe.
Oil on canvas, 1873-1874.
Private collection.



PLATE XXXIV

Édouard Manet: The Spanish Singer.
Oil on canvas, 1860.
The Metropolitan Museum of Art, New York.

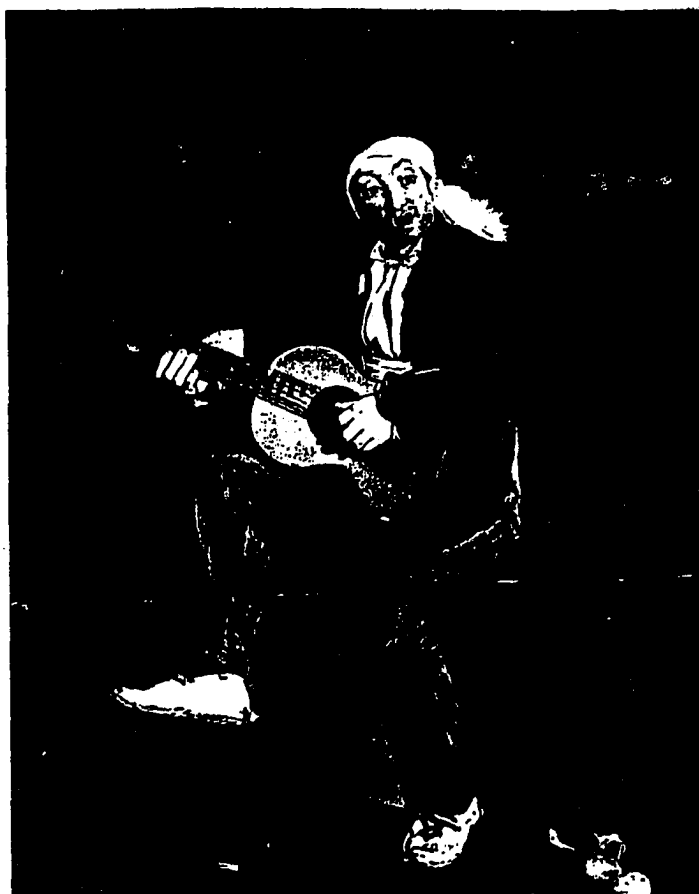


PLATE XXXV

Édouard Manet: Woman with a Parrot.
Oil on canvas, 1866.
The Metropolitan Museum of Art, New York.



PLATE XXXVI

Eva Gonzalès: Le Goûter.
Oil on canvas, 1873-1874.
Private collection.



PLATE XXXVII

Édouard Manet: Le Skating.

Oil on canvas, 1878.

Fogg Art Museum, Cambridge, Massachusetts.



PLATE XXXVIII

Édouard Manet: Au Café.
Oil on canvas, 1879.
Oskar Reinhart Collection, Winterthur.



PLATE XXXIX

Eva Gonzalès: Paysage de Toscane d'après Corot.
Oil on canvas, 1865-1870.
Private collection.



PLATE XL

Henri Guérard: Paysage de Toscane.
Engraving, nd.
Estampes; Bibliothèque Nationale, Paris.



PLATE XLI

Camille Corot: La Mare aux vaches à la tombée du jour.
Oil on canvas, 1855-1860.
Location unknown.



PLATE XLII

Eva Gonzalès: La Jeune élève.
Oil on canvas, 1871-1872.
Private collection.



PLATE XLIII

Henri Guérard: Jeune femme au chevalet.
Engraving, nd.
Estampes; Bibliothèque Nationale, Paris.



PLATE XLIV

Eva Gonzalès: Négresse.
Charcoal, 1879-1880.
Private collection.



PLATE XLV

Henri Guérard: Une Nègresse.
Engraving, nd.
Estampes; Bibliothèque Nationale, Paris.



PLATE XLVI

Eva Gonzalès: L'Éventail.
Charcoal and chalk on paper, 1880-1882.
Private collection.



PLATE XLVII

Henri Guérard: Calendar 1884.
Engraving, nd.
Estampes; Bibliothèque Nationale, Paris.



PLATE XLVIII

Eva Gonzalès: Pêches et raisins.
Watercolor, 1871-1872.
Location unknown.

Eva Gonzalès



PLATE XLIX

Henri Guérard: Pêches et raisins.
Engraving, nd.
Estampes; Bibliothèque Nationale, Paris.



PLATE L

Henri Guérard: Le grand bouquet.
Engraving, nd.
Estampes; Bibliothèque Nationale, Paris.

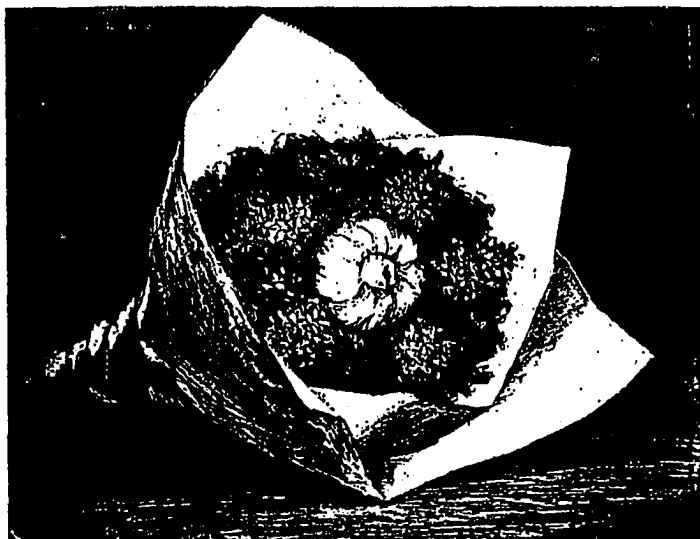


PLATE LI

Henri Guérard: Le petit bouquet.
Engraving, nd.
Estampes; Bibliothèque Nationale, Paris.

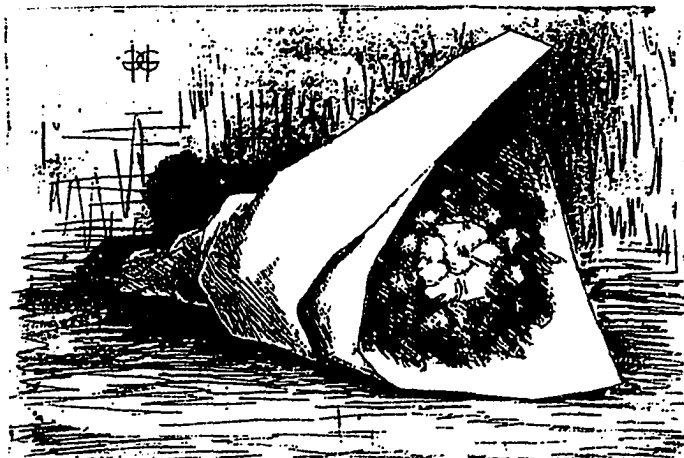


PLATE LII

Henri Guérard: Dans les blés.
Engraving, nd.
Estampes; Bibliothèque Nationale, Paris.



PLATE LIII

Eva Gonzalès: Frère et soeur, Grandcamp.
Oil on canvas, 1877-1878.
National Gallery of Ireland, Dublin.



PLATE LIV

Henri Guérard: L'Assaut du soulier.
Engraving, nd.
Estampes; Bibliothèque Nationale, Paris.

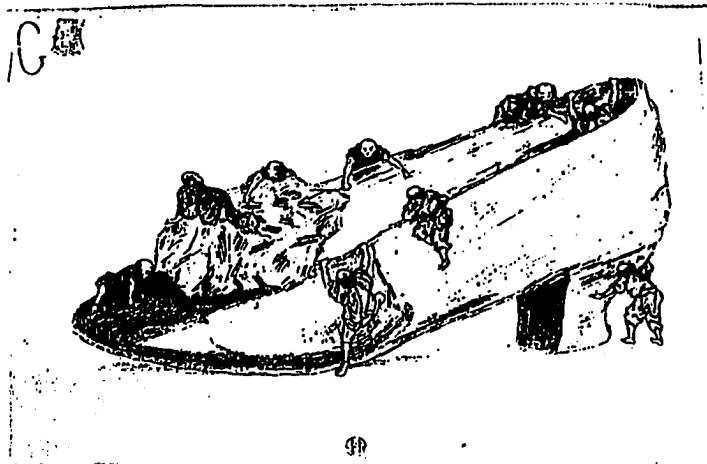


PLATE LV

Eva Gonzalès: Souliers roses.
Oil on canvas attached to panel, 1879-1880.
Private collection.

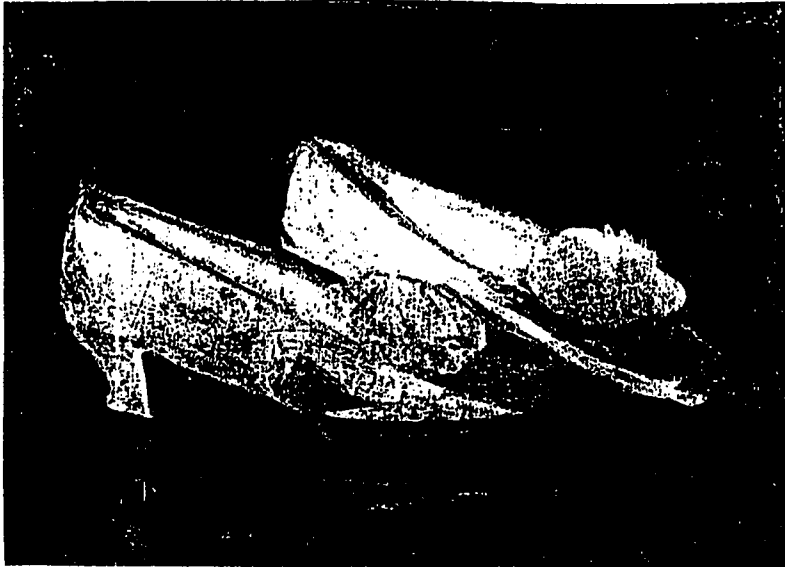


PLATE LVI

Eva Gonzalès: Souliers blancs.
Oil on canvas attached to panel, 1879-1880.
Private collection.



PLATE LVII

Henri Guérard: Azor.
Engraving, nd.
Estampes; Bibliothèque Nationale, Paris.



Henri Guérard. Paris. 1850.

PLATE LVIII

Eva Gonzalès: Sous le berceau, Honfleur.
Pastel, 1879-1880.
Location unknown.



PLATE LIX

Eva Gonzalès: Azor, étude.
Oil on canvas, 1880-1882.
Private collection.

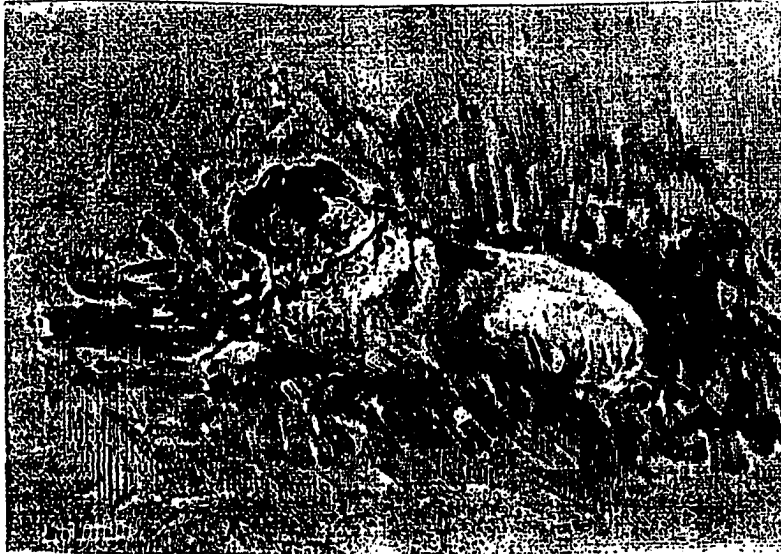


PLATE LXIII

Eva Gonzalès: Dans les blés, Dieppe.
Oil on canvas, 1875-1876.
Private collection.



PLATE LXIV

Eva Gonzalès: Henri Guérard dans son atelier.
Pencil, nd.
Private collection.



PLATE LXV

Norbert Goeneutte: Henri Guérard à sa presse.
Engraving, 1888.
Estampes, Bibliothèque Nationale, Paris.



PLATE LXVII

Jeanne Gonzalès: Portrait d'Eva.
Charcoal and chalk on paper, 1870.
Collection Peter Gottmer, Amsterdam.



PLATE LXVIII

Jeanne Gonzalès: Roses du juin.
Oil on canvas, Salon, 1878.
Private collection.



PLATE LXIX

Édouard Manet: Peonies in a Vase on a Stand.
Oil on canvas, 1864.
Musée d'Orsay, Paris.



PLATE LXXI

Jeanne Gonzalès: Eva Gonzalès à Dieppe.
Oil on canvas, 1882-1883.
Private collection.



PLATE LXXII

Mary Cassatt: Susan on a Balcony Holding a Dog.
Oil on canvas, 1882.
The Corcoran Gallery of Art, Washington, D.C.



PLATE LXXIV

Gustave Caillebotte: Interior, Woman at the Window.
Oil on canvas, 1880.
Private collection.



PLATE LXXV

Édouard Manet: Reading.
Oil on canvas, 1865.
Musée d'Orsay, Paris.



PLATE LXXVI

Berthe Morisot: Behind the Blinds.
Oil on canvas, 1878-1879.
Mr. and Mrs. Moretin Binn.



PLATE LXXVII

Berthe Morisot:
Young Woman at a Window, The Artist's Sister at a Window.
Oil on canvas, 1869.
Ailsa Mellon Bruce Collection,
National Gallery of Art, Washington D.C.



PLATE LXXVIII

Eva Gonzalès: Le Châpeau bleu.
Oil on canvas, 1875-1876.
Location unknown.



PLATE LXXIX

Eva Gonzalès: Jeanne Gonzalès de profil.
Oil on panel, 1865-1870.
Musée des Beaux-Arts, Marseille.



PLATE LXXX

Eva Gonzalès: Portrait of Jeanne Gonzalès.
Watercolor and gouache, 1870-1872.
Private collection.



PLATE LXXXIII

Alfred Stevens: Lady in Pink.
Oil on canvas, nd.
Musée Royaux des Beaux-Arts, Brussels.



PLATE LXXXIV

Eva Gonzalès: L'Éventail.

Pastel, 1869.

The Minneapolis Institute of Arts, Minneapolis.



PLATE LXXXV

Charles Chaplin: Jeune femme à l'éventail.
Pastel, nd.
Private collection.



PLATE LXXXVI

Édouard Manet: Le Fifre.
Oil on canvas, 1866.
Musée d'Orsay, Paris.



PLATE LXXXVII

Eva Gonzalès: Jeune fille aux cerises.
Oil on canvas, 1873-1874.
The Art Institute of Chicago, Chicago.



PLATE LXXXVIII

Édouard Manet: Jeune homme à la poire.
Oil on canvas, 1867-1869.
Nationalmuseum, Stockholm.



PLATE LXXXIX

Édouard Manet: Olympia.
Oil on canvas, 1863, Salon 1865.
Musée d'Orsay, Paris.

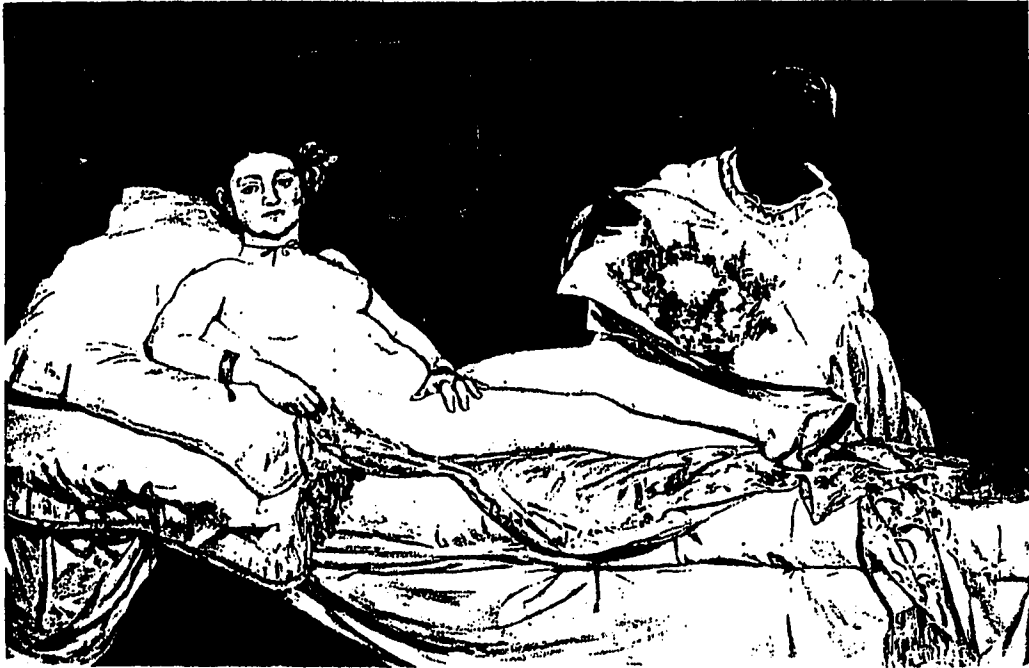


PLATE XC

Édouard Manet: Le Déjeuner sur l'herbe.
Oil on canvas, Salon 1863.
Musée d'Orsay, Paris.



PLATE XCI

Édouard Manet: Nana.
Oil on canvas, 1877.
Kunsthalle, Hamburg.



PLATE XCII

Édouard Manet: Devant la glace.
Oil on canvas, 1876-1877.
The Solomon R. Guggenheim Museum, New York.



PLATE XCIII

Édouard Manet: Portrait of Marguerite de Conflans.
Oil on canvas, nd.
Musée d'Orsay, Paris.



PLATE XCIV

Eva Gonzalès: Pivoines.
Oil on canvas, 1875-1876.
Private collection.



PLATE XCV

Édouard Manet: The Monet Family in the Garden.
Oil on canvas, 1874.
The Metropolitan Museum of Art, New York.



PLATE XCVI

Edgar Degas: At the Seashore.
Oil on paper mounted on canvas, 1876-1877.
The National Gallery, London.



PLATE XCVII

Edgar Degas: Viscount Lepic and His Daughters.
Oil on canvas, 1873.
Location unknown.



PLATE XCVIII

Edgar Degas: At the Milliner's.
Pastel, 1882.
Museum of Modern Art, New York.

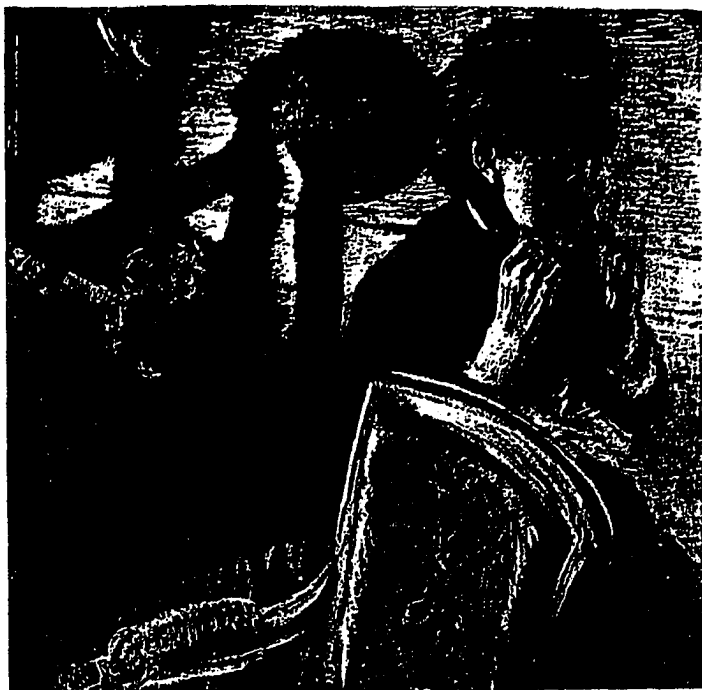


PLATE XCIX

Edgar Degas: The Milliner.
Pastel, 1882.

The Metropolitan Museum of Art, New York.



PLATE C

Henriette Browne: Un Frère de l'école chrétienne.
Engraved reproduction, 1854.
Witt Library, England.

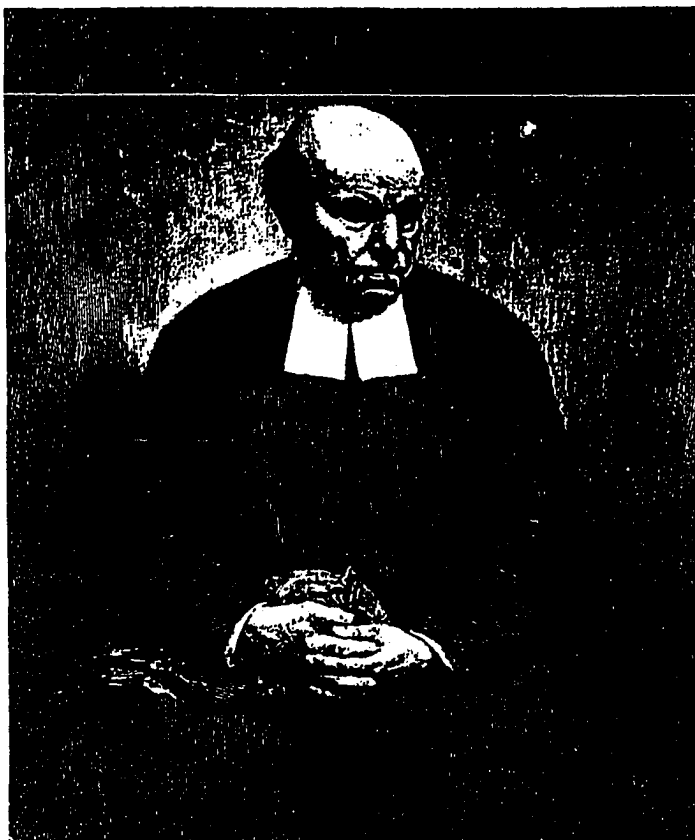


PLATE CI

Henriette Browne: Les Soeurs de charité.
Oil on canvas, 1859.
Kunsthalle, Hamburg.



PLATE CII

Marie Bracquemond: Under the Lamp.
Oil on canvas, 1887.
Private collection.



PLATE CIII

Marie Bracquemond: Lady in White.
 Oil on canvas, 1880.
 Musée de la ville de Cambrai, Cambrai.



PLATE CIV

Eva Gonzalès: Portrait d'une jeune femme.
Oil on canvas, 1873-1874.
Private collection.



PLATE CV

Édouard Manet: Le Balcon.
Oil on canvas, 1869.
Musée d'Orsay, Paris.



PLATE CVI

Eva Gonzalès: Femme sur la falaise.
Oil on canvas, 1875-1876.
Private collection.



PLATE CVII

Berthe Morisot: Woman and Child in a Garden.
Oil on canvas, 1884.
National Gallery of Scotland, Edinburgh.



PLATE CVIII

Berthe Morisot: Harbour at Lorient.
Oil on canvas, 1869.
Ailsa Mellon Bruce Collection,
National Gallery of Art, Washington, D.C.



PLATE CIX

Eva Gonzalès: La Plage de Dieppe (vue prise du château).
Oil on canvas, 1871-1872.
Musée-Château, Dieppe.



PLATE CX

Eva Gonzalès: L'Avant-port (Dieppe).
Oil on canvas attached to cardboard, 1871-1872.
Private collection.



PLATE CXI

Mary Cassatt: A Mandolin Player.
Oil on canvas, 1868.
Private collection.



PLATE CXII

Mary Cassatt: The Cup of Tea.
Oil on canvas, 1880.
The Metropolitan Museum of Art, New York.



PLATE CXIII

Édouard Manet: Gare Saint-Lazare.

Oil on canvas, 1872-1873.

The National Gallery of Art, Washington, D.C.



PLATE CXIV

Louise Breslau: Parisian Street Urchins.
Oil on canvas, 1885.
Kunsthhaus, Zurich.



PLATE CXV

Eva Gonzalès: Une Crèche (Dieppe).
Oil on canvas, 1870-1871.
Mrs. John F. Walton, Pittsburg.



PLATE CXVI

Louise Abbema: Amazon.
Oil on canvas, 1885.
Museen Stadt Gotha, Schlossmuseum.



PLATE CXVII

Marie Bashkirtseff: Nausicaa.
Bronze, nd.
Musée d'Orsay, Paris.



PLATE CXVIII

Marie Bashkirtseff: The Meeting.
Oil on canvas, 1884.
Musée d'Orsay, Paris.



PLATE CXIX

Eva Gonzalès: Petit profil aux nattes.
Oil on cardboard, 1865-1870.
Private collection.

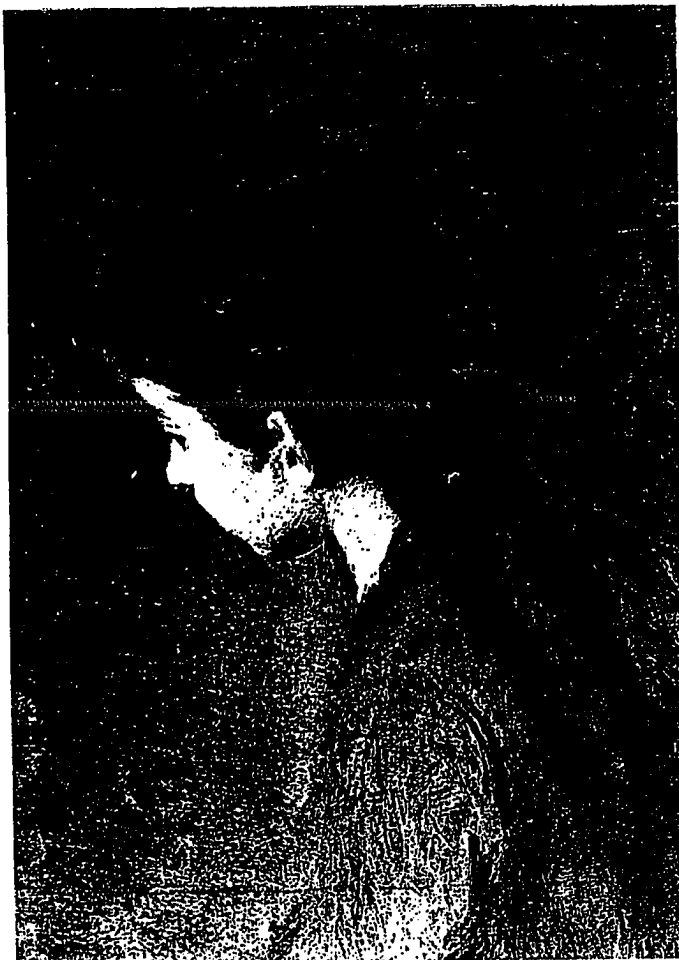


PLATE CXX

Mary Cassatt: Lydia in a Loge, Wearing a Pearl Necklace.
Oil on canvas, 1879.
Philadelphia Museum of Art, Philadelphia.



PLATE CXXI

Mary Cassatt: Lydia Leaning on her Arms, Seated in a Loge.
Pastel, 1880.
Nelson Atkins Museum of Art, Kansas City, Missouri.



PLATE CXXII

Mary Cassatt: Five O'Clock Tea.
Oil on canvas, 1880.
Museum of Fine Arts, Boston.



PLATE CXXIII

Mary Cassatt: Lydia Crocheting in the Garden at Marly.

Oil on canvas, 1880.

The Metropolitan Museum of Art, New York.



PLATE CXXIV

Eva Gonzalès: La Psyché.
Oil on canvas, 1865-1870.
Private collection.



PLATE CXXV

Alfred Stevens: La Psyché.
Oil on panel, ca. 1871.
Private collection.



PLATE CXXVI

Alfred Stevens: The Japanese Robe.
Oil on canvas, ca. 1872.
Musée des Beaux-Arts, Liège.



PLATE CXXVII

Alfred Stevens: The Japanese Robe.
Oil on canvas, 1872.
The Metropolitan Museum of Art, New York.



PLATE CXXVIII

Berthe Morisot: La Psyché.
Oil on canvas, 1876.

Thyssen-Bornemisza Collection, Lugano, Switzerland.



PLATE CXXIX

Diego Velasquez: Rokeby Venus.
Oil on canvas, 1650.
National Gallery of Art, London.

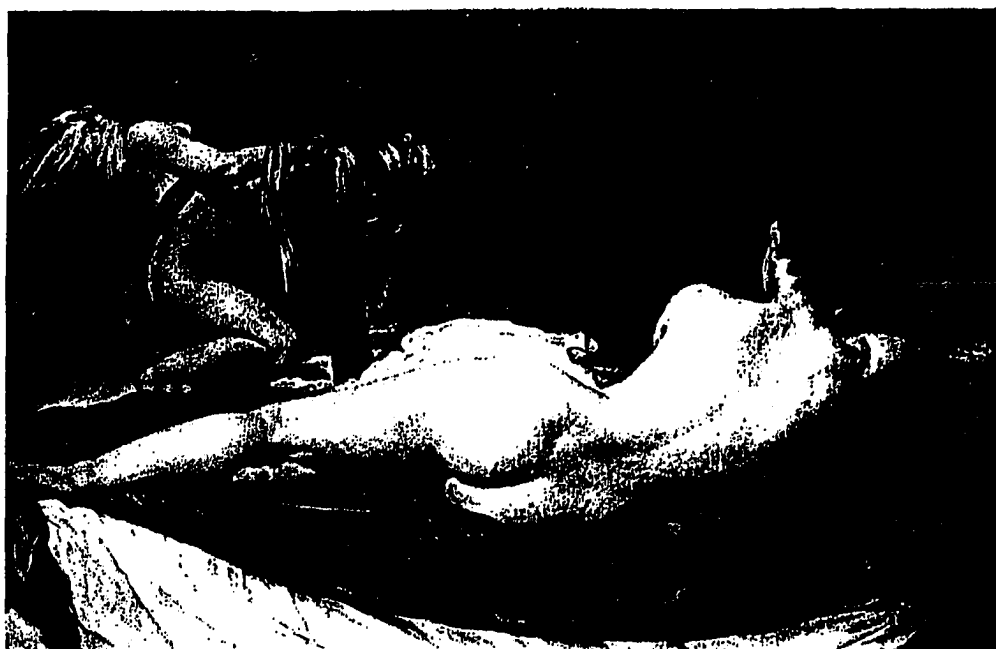


PLATE CXXX

Peter Paul Rubens: Venus Before the Mirror.
Oil on wood, 1613-1615.
The Metropolitan Museum of Art, New York.



PLATE CXXXI

Georges de la Tour: The Penitent Magdalen.
Oil on canvas, 1640.
The Metropolitan Museum of Art, New York.



PLATE CXXXII

Antoine Watteau: Gersaint's Signboard.
Oil on wood, 1721.
Charlottenburg, Berlin.



PLATE CXXXIII

Figure of Vanity.

Detail from the Apocalypse Tapestries, ca. 1380.
Château d'Angers, Angers.



PLATE CXXXIV

L. Surugue after C. Coypel:
La Folie pare la Décrépitude des ajustemens de la Jeunesse.
Engraving, 1745.

The Trustees of the British Museum, London.



PLATE CXXXV

Edgar Degas: Mme Jeantaud before a Mirror.
Oil on canvas, ca. 1875.
Musée d'Orsay, Paris.



PLATE CXXXVI

Anais Colin Toudouze: The Cup of Tea.
From Les Conseilles des dames et demoiselles.
Engraving, December 1855.

Reproduced in Valerie Steele, Paris Fashion, A Cultural History. New York: Oxford University Press, Inc., 1988.



PLATE CXXXVII

Jean-Baptiste Chardin: Woman Drinking Tea.
Oil on canvas, 1736.
Hunterian Museum, Glasgow.



PLATE CXXXVIII

Martin Drolling: Interior of a Salle à Manger.
Oil on canvas, 1816.
Musée du Louvre, Paris.



PLATE CXXXIX

Alfred Stevens: The Cup of Tea.

Oil on canvas, 1874.

Musée Royale du Mariemont, Morlanwelz, Belgium.



PLATE CXLI

Jean-Baptiste Greuze: Indolence.

Oil on board, 1756.

Ella Gallup and Mary Catlin Sumner Collection,
Wadsworth Atheneum, Hartford.



PLATE CXLII

Édouard Manet: Woman in the Tub.
Pastel on board, 1878.
Cabinet des Dessins, Musée du Louvre, Paris.



PLATE CXLIV

Edgar Degas: Devant le miroir.
Pastel, 1889.
Kunsthalle, Hamburg.



PLATE CXLVI

Mary Cassatt: The Coiffure.
Pencil, 1890-1891.
Rosenwald Collection,
National Gallery of Art, Washington, D.C.



PLATE CXLVIII

Engraving of the Salle Ventadour interior, nd.
Reproduced in Albert Soubies, Le Théâtre-Italien de 1801 à 1913. Paris: Librairie Fischbacher, 1913, p. 163.

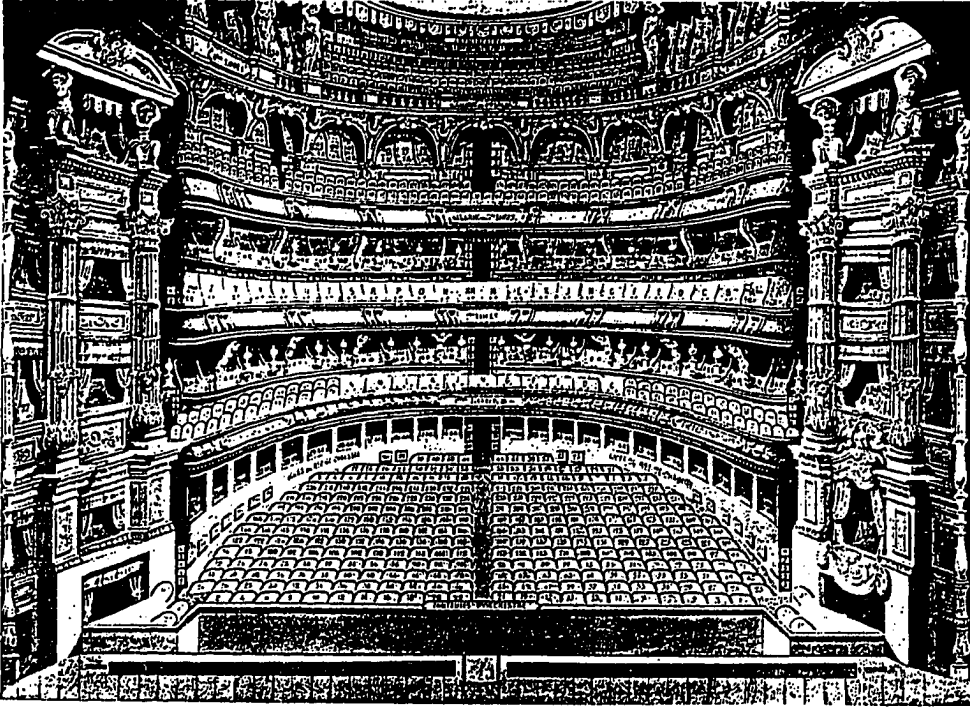


PLATE CXLIX

Pierre Auguste Renoir: La Loge.
Oil on canvas, 1874.
The Courtauld Institute Galleries, London.



PLATE CL

Mary Cassatt: Woman in Black at the Opera.
Oil on canvas, 1879.
Hayden Collection, Museum of Fine Arts, Boston.



PLATE CLI

Adolf von Menzel: Memories of the Théâtre Gymnase.
Oil on canvas, 1856.
Staatliche Museum, Berlin.



PLATE CLII

Federico Zandomenghi: Mère et fille.

Oil on canvas, 1879.

Collection of Mr. Giuliano Mattericci, Viareggio, Italy.



PLATE CLIII

Eva Gonzalès: Le Sommeil.
Oil on canvas, 1877-1878.
Private collection.



PLATE CLIV

Titian: Venus of Urbino.
Oil on canvas, 1538.
Uffizi, Florence.



PLATE CLV

Francisco de Goya: Maja desnuda.
Oil on canvas, ca. 1800.
Museo del Prado, Madrid.



PLATE CLVI

Francisco de Goya: Maja vestida.
Oil on canvas, ca. 1800.
Museo del Prado, Madrid.



PLATE CLVII

Jean Dominique Ingres: Grande odalisque.
Oil on canvas, 1814.
Musée du Louvre, Paris.

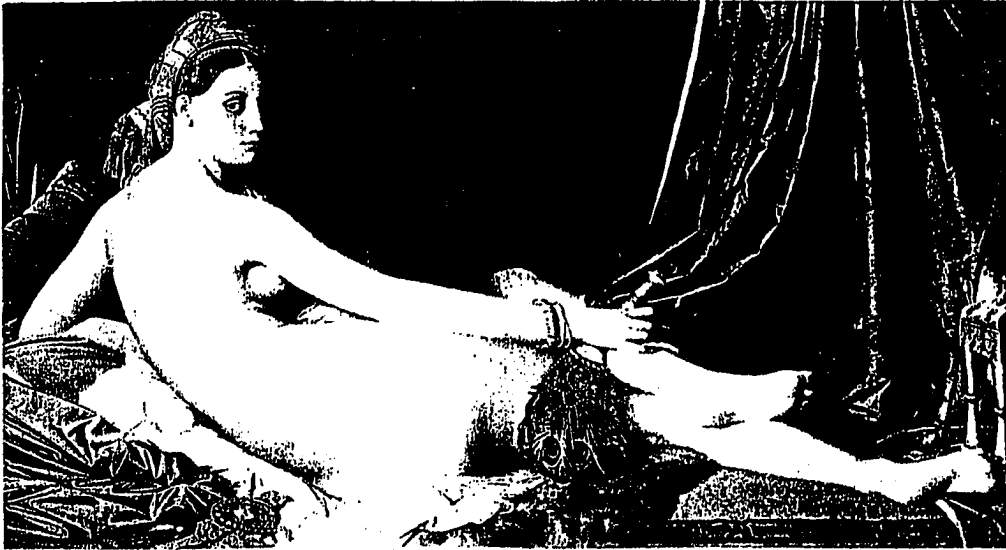


PLATE CLVIII

Berthe Morisot: Portrait of Marie Hubbard.
Oil on canvas, 1874.
The Ordrupgaard Collection, Copenhagen.



PLATE CLIX

Édouard Manet: Interior at Arcachon.
Oil on canvas, 1871.
Sterling and Francine Clark Institute,
Williamstown, Massachusetts.



PLATE CLX

Berthe Morisot: Eugène Manet on the Isle of Wight.
Oil on canvas, 1875.
Private collection.

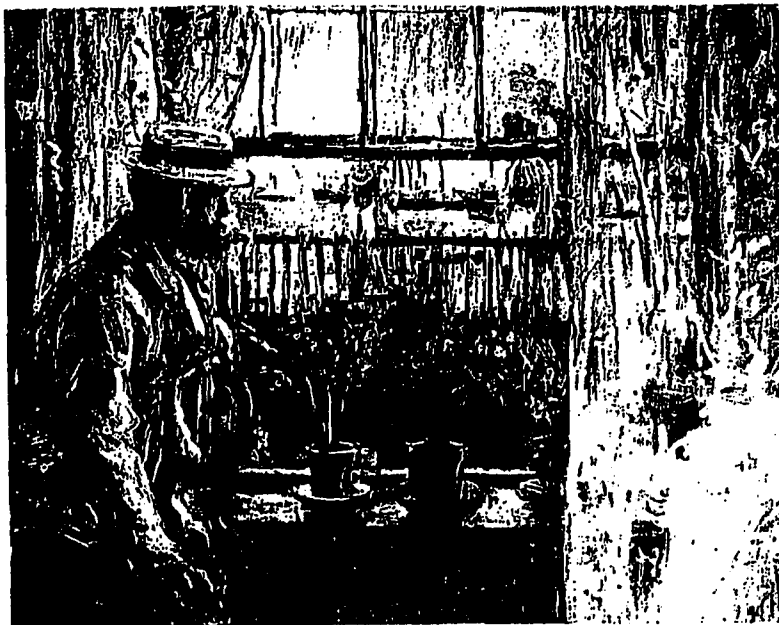


PLATE CLXI

Composite reproduction:
 Eva Gonzalès: La Promenade à âne.

Oil on canvas, 1882.

Museum and Art Gallery of Bristol, England;

Left to right, Portrait d'Eva Gonzalès, Photo, 1874.
 Estampes, Bibliothèque Nationale, Paris; Jeanne Gonzalès.
 Photo, ca. 1874. Estampes, Bibliothèque Nationale, Paris;
 and Jeanne Gonzalès. Photo, ca. 1878. Private collection.



PLATE CLXII

Édouard Manet: The Painter Guillaudin on Horseback.
Oil on canvas, 1870.
Private collection.



PLATE CLXIII

Pierre Auguste Renoir:
The Morning Ride in the Bois de Boulogne.
Oil on canvas, 1873.
Kunsthalle, Hamburg.



PLATE CLXIV

Édouard Manet: Portrait de Marie Lafébure à cheval.
Oil on canvas, 1875.
Museu de Arte, São Paulo.



PLATE CLXV

Édouard Manet: On the Beach at Boulogne.
Oil on canvas, 1869.
Museum of Fine Arts, Richmond, Virginia.



PLATE CLXVI

Pieter Brueghel: Le Dénombrement de Bethléem.
nd.

Musées royaux des Beaux-Arts de Belgique, Bruxelles.



PLATE CLXVII

Pieter Brueghel: Le Dénombrement de Bethléem.
nd.
Musées royaux des Beaux-Arts de Belgique, Bruxelles.
Detail.



PLATE CLXVIII

Eva Gonzalès: Une Mariée.
Pastel on canvas, 1879.
Location unknown.



PLATE CLXIX

Eva Gonzalès: Le Bouquet de violettes.
Pastel, 1877-1878.
Private collection.



PLATE CLXX

Bunch of Violets Containing the Silhouettes of Napoléon I.,
Empress Louise and the King of Rome.
Postcard, 1815.

